



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Chamber **C**oncert

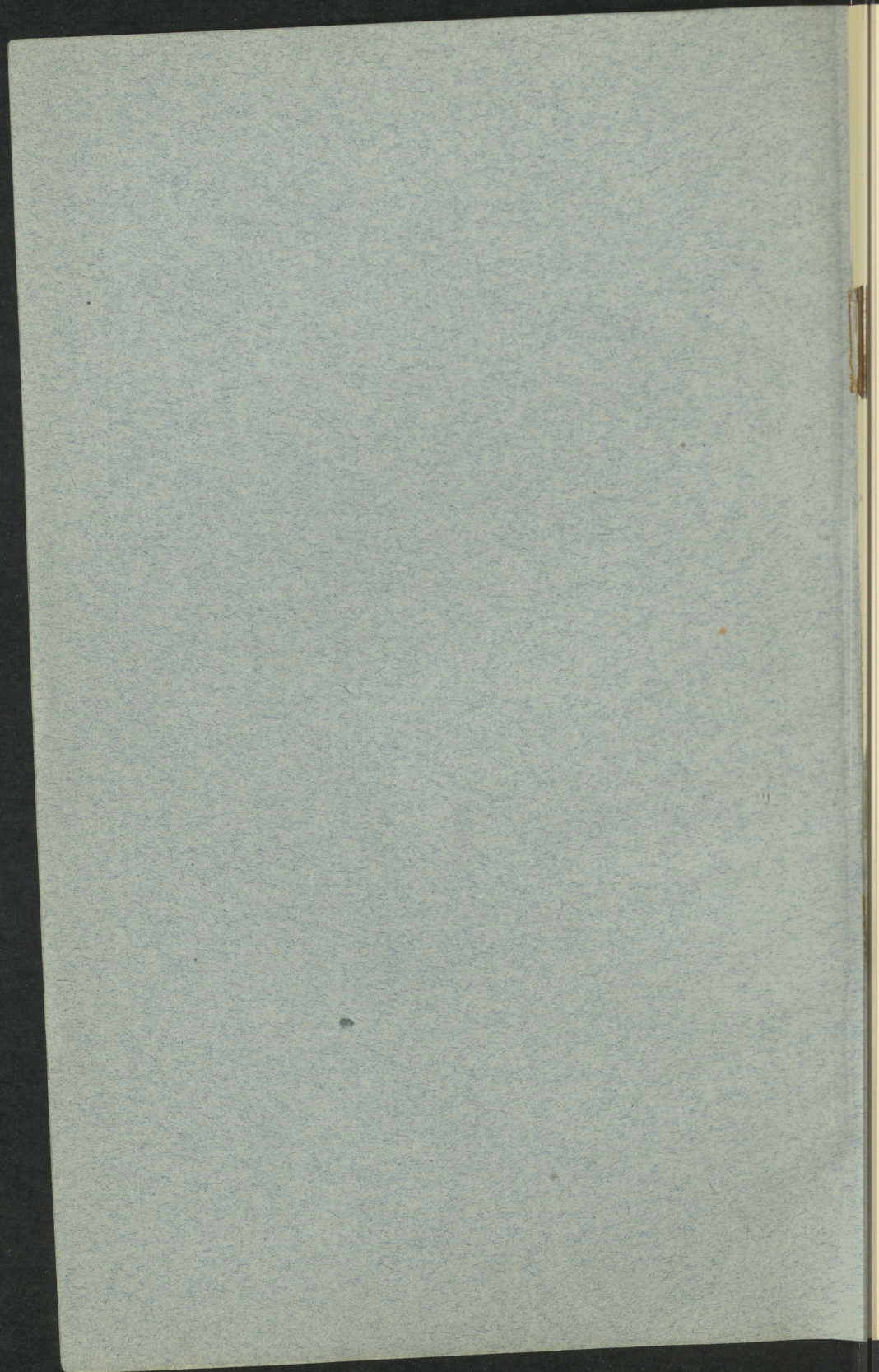
AT

QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

On Wednesday, 21st February, 1912,

At Three o'clock.



Royal Academy of Music.

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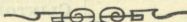
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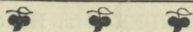
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❧ PROGRAMME. ❧



PSALM cxxxvii., for Female Voices *Liszt.*

Soprano Solo : MISS ELIZABETH HYDE.

MISSES MARJORIE WALKER, MABEL HARDY,
CLARA JONES, ETHEL BILSLAND, ELSIE GOUGH,
ZOE ROBINSON, JANIE BLAKE, AND NELLIE MOULD.

Violin - MR. WILLIE DAVIES.
Harp - MISS HILDA LENANTON.
Pianoforte - MR. ARTHUR ALEXANDER.
Organ - MR. ALEC ROWLEY.

VARIATIONS IN A—Pianoforte *Paderevski.*

MISS ELSIE GREGORY.
(Associated Board Exhibitioner.)

SONG ... "Air de Salomé" (*Hérodiade*) ... *Massenet.*

MISS MURIEL JONES.

MINIATURE TRIO (MS.)—Pianoforte, Violin and
Violoncello *Harriet Cohen.*
(Ada Lewis Scholar.)

MISS HARRIET COHEN, MISS PHYLLIS NORMAN PARKER, AND
MISS DORIS GRIFFITHS.

BALLADE (MS.)—Pianoforte *Dorothy Capon.*
(Josephine Troup
Scholar.)

MISS DOROTHY CAPON.

SONGS (MSS.) { (a) "At the mid hour of night"
(b) "The Pilgrim Fathers" } *Greville Cooke.*
(Sir Michael Costa
Scholar.)

MR. CONSTANTINE MORRIS.
(Ada Lewis Scholar.)

SECOND MOVEMENT FROM QUARTET (Op. 20)—

Pianoforte, Violin, Viola and Violoncello... .. *Taněiev.*

MR. ARTHUR ALEXANDER, MR. HERBERT J. BRINE,
MR. WILLIE DAVIES, AND MR. AMBROSE GAUNTLETT.

SONGS	...	{	(a)	"Plaisir d'amour" ...	...	Martini.
			(b)	"I attempt from love's sickness" ...	...	Purcell

MR. ERNEST BUTCHER.

LARGHETTO AND ALLEGRO ENERGICO (LE TRILLE DU
DIABLE)—Violin *Tartini.*

MISS KATHLEEN PETTS.
(Ada Lewis Scholar.)

RECIT. AND ARIA ... "Che Farò" *Gluck.*

MISS DORA DELISE.
(Westmorland Scholar.)

FIRST MOVEMENT FROM QUINTET IN A (Op. 18)—
Two Violins, Two Violas and Violoncello ... *Mendelssohn.*

MR. EDWIN QUAIFE, MR. JOHN SPINK, MISS PHYLLIS MITCHELL,
MR. WILLIE DAVIES, AND MISS MARGARET BERNARD.

BECHSTEIN CONCERT GRAND PIANOFORTE.



PROGRAMME.

WEDNESDAY, FEB. 21st, 1912

*No Repetition of a Piece, or recall of a Performer,
allowed at these Concerts.*

PSALM CXXXVII. for Female Voices *Liszt.*

Soprano Solo : Miss ELIZABETH HYDE.

MISSSES MARJORIE WALKER, MABEL HARDY,
CLARA JONES, ETHEL BILSLAND, ELSIE GOUGH,
ZOE ROBINSON, JANIE BLAKE AND NELLIE MOULD.

Violin - MR. WILLIE DAVIES.

Harp - MISS HILDA LENANTON.

Pianoforte - MR. ARTHUR ALEXANDER.

Organ - MR. ALEC ROWLEY.

EN den Wassern zu Babylon

Sassen wir, und weineten, wenn wir an Zion gedachten.
Unsere Harfen hingen wir an die Weiden, die darinnen sind.
Denn daselbst hiessen uns singen, die uns gefangen hielten,
Und in unserm Heulen fröhlich sein.

“Des Zion's Lieder singet uns doch eins!”

Wie sollten wir im fremden Lande das Lied des Herrn singen?
Jerusalem! vergess' ich dein so werde meiner Rechten vergessen!
Jerusalem!

Meine Zunge verdorre wenn ich deiner vergesse! Jerusalem!

ATIONS IN A—Pianoforte

Paderewski.

MISS ELSIE GREGORY.
(Associated Board Exhibitioner.)

SONG

... “Air de Salomé” (*Hérodiade*)

... *Massenet.*

MISS MURIEL JONES.

Celui dont la parole efface toutes peines,
Le Prophète est ici !
C'est vers lui que je vais !
Il est doux, il est bon,
Sa parole est sereine
Il parle, tout se tait,
Plus léger sur la plaine,
L'air attentif passe sans bruit.
Ah ! quand reviendra-t-il ?
Quand pourrai-je l'entendre ?
Je souffrais, j'étais seule et mon cœur s'est calmé,
En écoutant sa voix mélodieuse et tendre,
Prophète bien aimé, puis-je vivre sans toi !

C'est là ! dans ce désert où la foule étonnée,
Avait suivi ses pas
Qu'il m'accueillit un jour, enfant abandonnée ;
Et qu'il m'ouvrit ses bras !

Il est doux, il est bon, etc.

MINIATURE TRIO (MS.)—Pianoforte, Violin and

Violoncello *Harriet Cohen.*
(Ada Lewis Scholar.)

MISS HARRIET COHEN, MISS PHYLLIS NORMAN PARKER,
AND MISS DORIS GRIFFITHS.

BALLADE (MS.)—Pianoforte *Dorothy Capon.*
 (Josephine Troup
 Scholar.)

MISS DOROTHY CAPON.

SONGS (MSS.) { (a) "At the mid hour of night" } *Greville Cooke.*
 { (b) "The Pilgrim Fathers" } (Sir Michael Costa
 Scholar.)

MR. CONSTANTINE MORRIS.

(Ada Lewis Scholar.)

(a) "AT THE MID HOUR OF NIGHT."

AT the mid hour of night, when stars are weeping,
 I fly to the lone vale we loved,
 When life shone warm in thine eye.
 And I think oft if spirits can steal from the regions of air,
 To re-visit past scenes of delight,
 Thou wilt come to me there, and tell me our love is remembered
 Even in the sky.

And then I sing the wild song 'twas once such pleasure to hear,
 When our voices commingling, breathed like one on the ear ;
 And as echo far off, through the vale,
 My sad orison rolls.
 And I think of my love,
 'Tis thy voice from the Kingdom of Souls,
 Faintly answering still the notes that were so dear.

Thomas Moore.

(b) "THE PILGRIM FATHERS."

THE breaking waves dashed high on a stern and rock-bound
 coast,
 And the woods against a stormy sky, their giant branches tossed
 And the heavy night hung dark, the hills and water o'er,
 When a band of exiles moored their barks on the wild New England
 shore.

Not as the conqueror comes, they the true-hearted came,
 Not with the roll of stirring drums,
 Not as the flying come in silence and in fear.
 They shook the depths of the desert's gloom with their hymns of
 lofty cheer.

Amidst the storm they sang, and the stars heard, and the sea,
 And the sounding aisles of the dim wood rang to the anthems of
 the free!

Ay, call it holy ground, the soil where first they trod!
 They have left unstained what they have found—
 Freedom to worship God!

Mrs. Hemans.

SECOND MOVEMENT FROM QUARTET (Op. 20)—

Pianoforte, Violin, Viola and Violoncello ... *Tancredi.*

MR. ARTHUR ALEXANDER, MR. HERBERT J. BRINE,
 MR. WILLIE DAVIES, AND MR. AMBROSE GAUNTLETT.

SONGS ... (a) "Plaisir d'amour" ... *Martini.*
 (b) "I attempt from love's sickness" ... *Purcell.*

MR. ERNEST BUTCHER.

(a) "PLAISIR D'AMOUR."

PLAISIR d'amour ne dure qu'un moment;
 Chagrin d'amour dure toute la vie
 J'ai tout quitte pour l'ingrate Sylvie;
 Elle me quitte et prend un autre amant.

Tant que cette eau coulera doucement
 Vers ce ruisseau qui borde la prairie,
 Je t'aimerai' me répétait Sylvie,
 L'eau coule encor, elle a changé pourtant!
 Plaisir d'amour ne dure qu'un moment;
 Chagrin d'amour dure toute la vie.

(b) "I ATTEMPT FROM LOVE'S SICKNESS TO FLY."

I ATTEMPT from Love's sickness to fly in vain,
 Since I am myself my own fever and pain.
 No more now, fond heart, with pride swell,
 Thou can'st not raise forces enough to rebel!
 For love has more power and less mercy than fate,
 To make us seek ruin, and love those that hate.

LARGHETTO AND ALLEGRO ENERGICO (LE

TRILLE DU DIABLE)—Violin *Tartini.*

MISS KATHLEEN PETTS.

(Ada Lewis Scholar.)

RECIT. AND ARIA "Che Farò" *Gluck.*

MISS DORA DELISE.

(Westmorland Scholar.)

RECIT.

SPOSA! Euridice! Consorte!
 Ah! più non vive! la chiamo in van!
 Misero me! la perdo e di nuovo, e per sempre!
 O legge! O morte! O ricordo crudel!
 Non ho soccorso, non m'avanza consiglio!
 Io veggo solo (oh, fiera vista!) il luttuoso aspetto
 Dell' orido mio stato! saziati, sorte rea! son disperato!

ARIA.

Che farò senz' Euridice?
 Dove andrò senza il mio ben?
 Oh, Dio rispondi!
 Io son pur il tuo fedel!
 Ah! non m'avanza, più soccorso,
 Più speranza né dal mondo: nè dal ciel!

English Version.

RECIT.

Dear one, do not leave me, beloved !
 Ah ! but she hears not ! My cries are vain !
 Never again to see thee ! Nevermore to wait thy coming !
 To lose thee for ever ! Oh ! the thought is despair.
 No hope sustains me, there is none to console me ;
 I gaze before me. Oh ! fearful vision ! There in the gloom await
 me
 Long years of lonely anguish, Fate thou hast done thy worst, now
 make an ending.

ARIA.

Have I lost thee, love for ever ?
 Shall I see thy face no more !
 O tell me where art thou.
 Thine am I until I die !
 No help is near me, no voice to cheer me,
 None to hear me ! Earth is silent, Heav'n is dumb.

Paul England.

FIRST MOVEMENT FROM QUINTET IN A

(Op. 18)—Two Violins, Two Violas and
 Violoncello

Mendelssohn.

MR. EDWIN QUAIFE, MR. JOHN SPINK,
 MISS PHYLLIS MITCHELL, MR. WILLIE DAVIES, AND
 MISS MARGARET BERNARD.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS.. ..	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
‡JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1913
‡GEORGE MENCE SMITH.. ..	Singing	January, 1913
†ROSS	Singing	
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1912
†SIR JOHN GOSS	Organ	
†STAINER EXHIBITION	Organ	Annually in Sept.
‡MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1915
‡DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
†WESSELY EXHIBITION	Violin	September, 1912
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1912
†ROSS	Wind Instruments..	
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
- THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

” ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students : —Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students) 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

†Diction 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 0 15 0

Fencing (per course of twelve lessons) 2 2 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Lent Term began MONDAY, 8th JANUARY, 1912, and closes on SATURDAY, 30th MARCH, 1912.

Midsummer Term begins MONDAY, 29th APRIL, 1912, and closes on Saturday, 20th JULY, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held:—

For the Midsummer Term, FRIDAY, 26th APRIL, 1912, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903,
in Memory of their Mother.)

This library contains about 850 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 80.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

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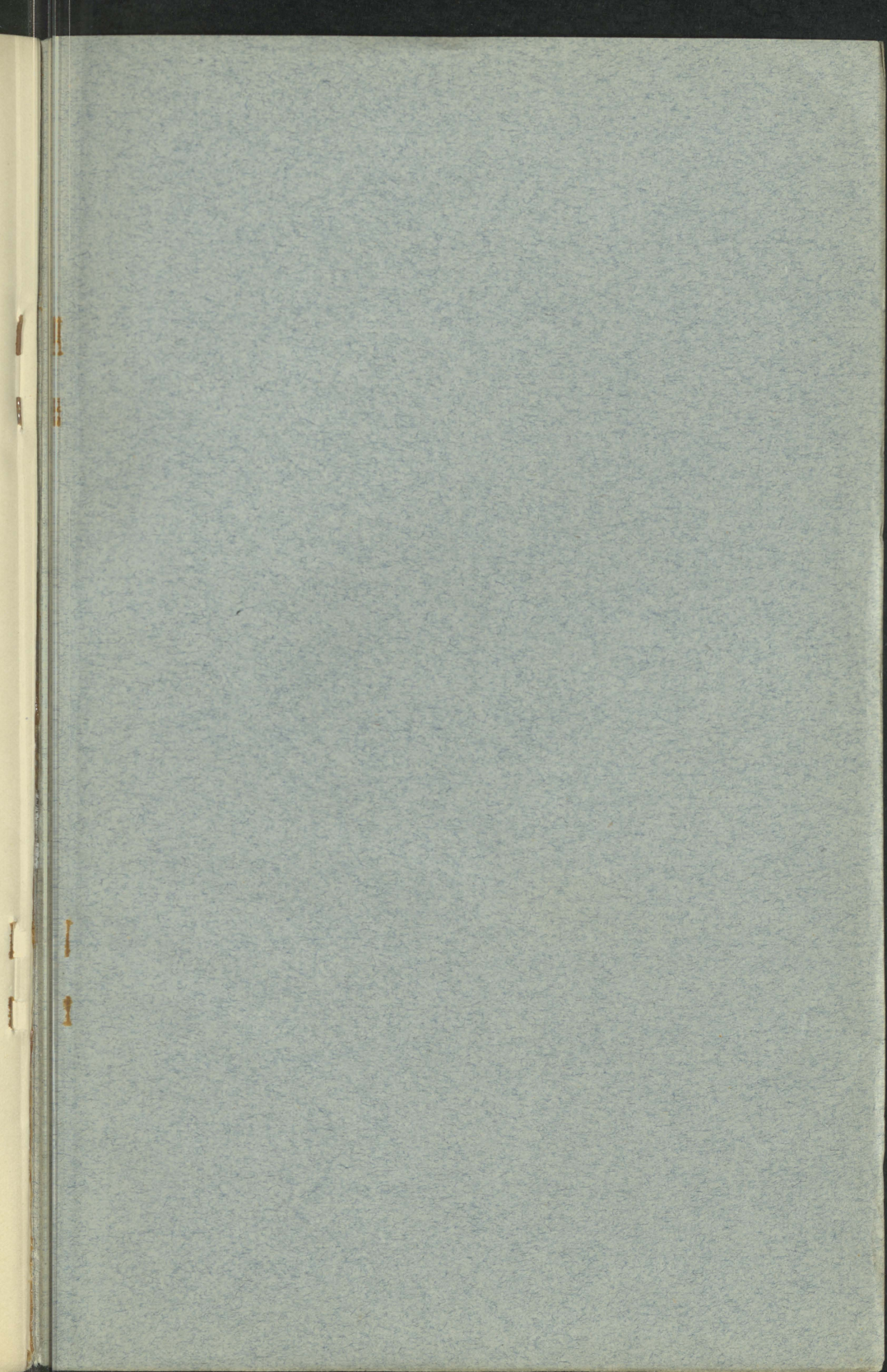
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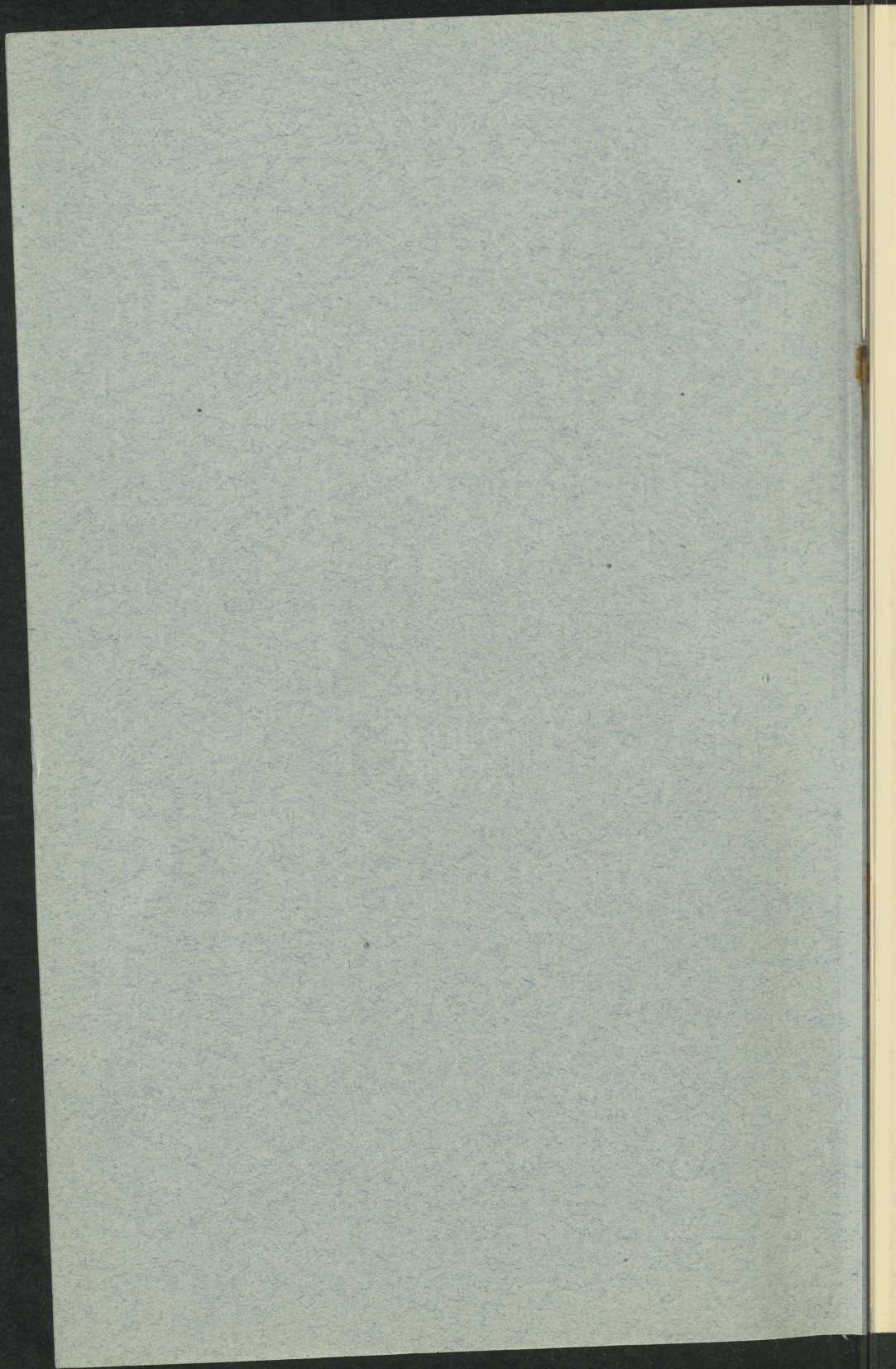
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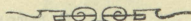
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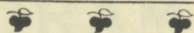
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FESTIVAL MARCH (MS.), for Orchestra ... *Arthur Alexander.*
(Sterndale Bennett Scholar.)

CONCERTO IN E (Op. 12)—Pianoforte *d'Albert.*
MISS LILIAS L. MACKINNON.

SONG "The Pilgrim's Song" ... *Tschaikowsky.*
MR. DARRELL L. FANCOURT.

ROMANCE AND FINALE FROM CONCERTO IN D MINOR—
Violin *Wieniawski.*
MISS EDITH P. ABRAHAM.
(Ada Lewis Scholar.)

SONG "O Love, from thy power" (*Samson and Delilah*) *Saint-Saëns.*
MISS LILY FAIRNEY.

"MEPHISTO" WALTZ, for Orchestra *Liszt.*
SONG "O Vision entrancing" *Goring Thomas.*
MR. FRED. SHAW.

CONCERTSTÜCK (Op. 40)—Pianoforte *Chaminade.*
MISS HARRIET COHEN.
(Ada Lewis Scholar.)

FINALE FROM "LE NOZZE DI FIGARO" *Mozart.*

THE MISSES PHEBE COOKE, NELLIE EVANS, GWEN. ROBERTS,
LILY FAIRNEY, CECIL MARTIN, AND MESSRS. ERNEST BUTCHER,
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PROGRAMME.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

FESTIVAL MARCH (MS.)—for Orchestra *Arthur Alexander.*
(Sterndale Bennett
Scholar.

CONCERTO IN E (Op. 12)—Pianoforte *E. d'Albert.*
MISS LILIAS L. MACKINNON.

SONG "The Pilgrim's Song" ... *Tschaikowsky*
MR. DARRELL L. FANCOURT.

MY blessing fall on this fair world,
On mountain, valley, forest, ocean,
The clarion winds in ceaseless motion,
And heaven's blue banner high unfurled.
And blest the staff that hither bore me,
The alms that helped me on my way,
The boundless plain that lies before me,
The glowing morn, the evening grey!
The very path by which I wander
Show glorious, golden, bathed in light.
No blade of grass that glistens yonder
But seems a star from Heaven's height!
Oh! might I in my exultation
To all the world this joy impart!
Would I might clasp the whole creation,
Lovers or strangers, foes or brothers,
With fervent rapture to my heart.

ROMANCE AND FINALE FROM CONCERTO
IN D MINOR—Violin *Wieniawski.*

MISS EDITH P. ABRAHAM.

(Ada Lewis Scholar.)

SONG, "O love! from thy power" (*Samson and Delilah*) *Saint-Saëns.*

MISS LILY FAIRNEY.

T O-NIGHT, seeking hither my presence,
Samson, will come to my side.
Thou art come, O sweet hour of vengeance,
At last will our gods be satisfied!

O love! From thy power let me borrow!
Pour a poison in his heart!
Grant that this Samson fall to-morrow,
A slave, a captive to my art!

'Tis in vain that he tries to banish
My image, my name from his heart!
Burning memories will not vanish!
Of his soul I am now a part!

Yes, he is mine; and naught can save him!
My brothers' fears he doth deride.
I, yes, I alone dare to brave him,
And keep him captive at my side.

Against my love his strength is vain,
And he the bravest of the brave,
Who'd save his people, break their chains,
Will be my captive, and my slave!

English words by EUGÈNE OUDIN.

"MEPHISTO" WALTZ—for Orchestra *F. Liszt.*

SONG "O Vision entrancing" (*Esmeralda*) *Goring Thomas*

MR. FRED. SHAW.

RECIT.

END she says true, the bond is riven. My heart beats with
another fear.

She whom I love and think of dawn and even

Alas, she is not here.

ARIA.

O vision entrancing, O lovely and light,
My heart at thy dancing grows faint for delight!
It throbs and it flutters, it flutters and throbs,
And strives like a wild bird to follow thy flight.
Am I awake or dreaming,
Am I near or afar.
Her beauty around me is beaming,
Fair, oh, fair as the evening star.
Fair, so fair, yet so poor and lowly,
Dear, so dear to this heart of mine,
Till my love grows pure and holy,
As before a saint in a shrine.
Oh! she is the star of my even
The sun of my day.
My angel in heaven
To watch me and pray.
Sweet vision entrancing, etc.

CONCERTSTÜCK (Op. 40)—Pianoforte *C. Chaminade.*

MISS HARRIET COHEN.

(Ada Lewis Scholar.)

FINALE—from "Le Nozze di Figaro" Mozart.

THE MISSES PHŒBE COOKE, NELLIE EVANS,
GWEN. ROBERTS, LILY FAIRNEY, CECIL MARTIN,
AND MESSRS. ERNEST BUTCHER, GERALD HARRIS,
HENRY SANDERS, PERCY HEMING,
FOSTER RICHARDSON, AND RAYMOND ELLIS.

(Members of the Operatic Class.)

- Cherubino* : ... **S**OFTLY, softly, I'll draw near her,
'Twill be always something gained.
- Countess* : ... If the Count should chance to hear him,
This could never be explained!
- Cher.* : ... Pretty Susan! Why so distant?
Why to hide thee so persistent?
Is this coldness true or feign'd?
- Countess* : ... What assurance! past endurance,
Let thy rudeness be restrained!
- Cher.* : ... You never yet were affected,
Say for whom am I disdained.
- Count* : ... Ah, Susanna, at last I find you!
- { *Susanna* : ... I can see the wretch is spying!
} *Figaro* : ... She is false beyond denying!
- Cher.* : ... Ne'er your prudish ways shall blind me.
- Sus., Count & Fig.* : Ah, with fear my heart is flying,
Who's yon stranger by her side?
- Countess* : ... Go, or I will call assistance,
- Cher.* : ... One embrace; why this resistance?
- Sus., Count & Fig.* : By the voice 'tis Cherubino.
- Countess* : ... From his insolence how screen me!
- Cher.* : ... Sure a kiss you won't refuse me,
To the Count 'tis ne'er denied.
- Sus., Count & Fig.* : What effront'ry!
- Cher.* : ... Be not so prudish:
This morning, say, who in the chair did hide?
- { *Sus., Countess,*
} *Count & Fig.* : If the daring boy resist not,
All our plans are set aside.
- Cher.* : ... Come, my darling!
- Countess* : ... The Count, oh, heaven!
- Cher.* : ... The Count, oh, heaven!
- Fig.* : ... I'll know all, whate'er betide!

- Count :* ... There, take that, Sir, for a lesson, [*boxes Fig.'s ears.*]
 Shame, it seems, you've cast aside.
- { *Sus., Countess* Ah ! the spell was rudely broken
 { *Fig. & Count :* When he thought that all was gained.
- Count :* ... At last the knave has left us,
 These constant doubts are killing.
- Countess :* ... My heart is ever willing,
 Ready to please my lord.
- Fig. :* ... A most obliging specimen of wives, upon my word.
- Count :* ... Say that thou nothing fearest.
- Countess :* ... No, nought with you.
- Count :* ... My dearest !
- Fig. :* ... My dearest ?
- Count :* ... This hand, so soft and slender,
 This touch, so warm and tender,
 Inspire and fire an ecstasy. Ah ! yes, thou art adored !
- Sus., Countess* { Was e'er such aberration,
 & *Fig. :* { Such blind infatuation,
 { Can truth thus be ignored ?
- Count :* ... As for your dower, my treasure,
 Accept this ring in token,
 Of love that can't be spoken,
 Thy fate I e'er will guard.
- Countess :* ... All do I owe of pleasure,
 To my belovèd lord.
- Sus. and Fig. :* ... Our plot's succeeding bravely,
 He shall have his reward.
- Count :* ... My plot's succeeding bravely,
 I shall have my reward.
- Countess :* ... My lord, yon torches gleaming seem to show
 that someone's near.
- Count :* ... We'll hide in this pavilion ; come, my angel, do not fear !
- Sus. and Fig. :* ... Benighted race of husbands, come, take a lesson here.
- Countess :* ... My lord, the darkness frights me !
- Count :* ... Nay, come, for it delights me,
 'Tis not for studious purposes, that I have brought you here.

- Countess & Sus.:* Now we shall catch the Jesuit,
The truth will soon appear.
- Fig.:* ... To doubt her guilt were folly now,
Her falsehood is too clear.
- Count:* ... Who goes there?
- Fig.:* ... One who's honest.
- Countess:* ... 'Tis Figaro, away!
- Count:* ... Come, dearest, enter! I'll find you here.
- Fig.:* ... All seems progressing silently, by yonder door
fair Venus pass'd,
Her gallant Mars she's found at last; I, like a
modern Vulcan, though,
Will catch them in my net.
- Sus.:* ... 'Tis Figaro! I'll whisper.
- Fig.:* ... I know that is the Countess, in time you come,
my lady,
To see your husband faithless; Susanna, whom
I held scathless,
With will and deed is ready, his treason to abet.
- Sus.:* ... Pray speak a little lower, I have them in my
power,
Falsehood I ne'er forget.
- Fig.:* ... (Susanna!) in your power?
- Sus.:* ... Yes!
- Fig.:* ... How so? whom have you in your power?
- Sus. (aside):* ... The villain I have caught at last,
This trick he shall regret.
- Fig.:* ... The gipsy thinks I'm caught at last,
A dance I'll lead her yet.
Ah! gracious lady, hear me!
- Sus.:* ... Go on, be sure I hear thee!
- Fig.:* ... Gracious Countess!
Here at your feet imploring,
Behold your slave adoring. [*Sus. boxes his ears.*
Oh! how these blows are sweet to me,
Her love for me they show.
- Sus.:* ... I'll teach thy heart with other love to glow.
- Fig.:* ... Now make peace with your own faithful lover,
That sweet voice I would know the world over,
Come, my darling, forgive and forget.
- Sus.:* ... Then you knew me?

- Fig.* : ... That voice, yes, I knew it.
- Sus.* : ... I'll make peace with my own faithful lover,
With joy I forgive and forget.
- Count* : ... Through the wood I've been seeking her vainly
- Countess & Fig.* : 'Tis his lordship, his voice I hear plainly.
- Count* : ... Sh—Susanna ! where are you ? come nearer !
- Sus.* : ... Good ! it seems then he has not come near her.
- Fig.* : ... Whom, the Countess ?
- Fig. & Sus.* : ... Let this comedy now be concluded,
One more scene to our lover we'll show.
- Fig.* : ... Yes, sweet Countess, I'll ne'er cause thee sadness.
- Count* : ... What, my Countess ?
I'm unarm'd ; oh, what madness !
- Fig.* : ... Say, some grace for my love thou wilt show me ?
- Sus.* : ... Ever loving and kind thou wilt know me.
- Count* : ... Oh, ye traitors !
- Sus. & Fig.* : ... Come away then, where blisses await us,
Joys unending our love will bestow.
- Count* : ... Ho, my people, ho, my servants !
- Fig.* : ... [*Pretending great fear.*] Oh ! my master !
- Count* : ... Come, with arms and lights assist me !
- Fig.* : ... I am lost now !
- Basilio, Curzio* }
Antonio & Bartolo : } What's the matter ?
- Count* : ... This vile betrayer hath insulted and defam'd me,
And with whom you soon shall see.
- Bar., Cur., Ant.* }
& Bas. : } I'm astounded, quite confounded,
Oh ! who ever can it be ?
- Fig.* : ... They're astounded, quite confounded,
Oh ! what joy this is to me !
- Count* : ... In vain all resistance : so, Madam, I find you !
'Tis time to remind you, your guilt now is clear !
The page here ?
- Ant.* : ... My daughter !
- Fig.* : ... My mother !
- Bas., Ant., Bar.* : The Countess.
- Count* : ... The plot is discovered, the traitress is here !
- Sus.* : ... Forgive me !
- Count* : ... No, we are parted !
- Fig.* : ... Forgive her.
- Count* : ... Too much I have smarted.

All : ... Forgive her.
Count : ... No !
Countess : ... You will not refuse me some pity to show !
Bas., Cur., Count, } Some magic delusion, some purpos'd confusion,
Ant., Bar. : } These strange doings would seem to show.
Count : ... Dear angel, forgive me. I implore thee !
Countess : ... My grace I restore thee, for I can forgive.
All : ... In joyous contentment we all now shall live,
 All the sorrows, all the torments,
 All the folly and annoyance
 Now are changed to songs of joyance,
 To the sweet delights of love.
 Come, then, rejoice we with feasting and dancing,
 Let us revel till the night is far advancing !

FINIS.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 34 to 39.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 27). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1912
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte ..	September, 1915
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GOBING THOMAS.. ..	Composition ..	September, 1913
*JOSEPHINE TROUP	Composition ..	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1912
†JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1913
‡GEORGE MENCE SMITH.. ..	Singing	January, 1913
†ROSS	Singing	Annually in July
†ANNE E. LLOYD EXHIBITION	Singing	Conferred periodically
†LILIAN ELDÉE	Singing	Annually in Dec.
†POTTER EXHIBITION	Pianoforte	April, 1912
*THALBERG	Pianoforte	Annually in Sept.
*SIR JOHN GOSS	Organ	September, 1914
†STAINER EXHIBITION	Organ	January, 1915
‡MAUD MARY GOOCH	Organ	September, 1913
*SAINTON	Violin	December, 1912
‡DOVE	Violin	September, 1912
*BROUGHTON PACKER BATH	Violin	January, 1915
‡WESSELY EXHIBITION	Violin	December, 1912
*CHARLES OLDHAM	Violin	September, 1912
*BROUGHTON PACKER BATH	Violoncello	January, 1915
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	December, 1912
†ROSS	Wind Instruments..	Michaelmas, 1912
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
† ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1912
† THOMAS THRELFALL	Chosen by the Committee	April, 1913
† MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.

MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello playing.

JULIA LENÉY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 " ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION AND ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Department followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—		£	s.	d.
For the Entrance Examination	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	...	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 25, (Wind Instruments)	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—		4	4	0
One lesson per week (30 minutes)	...	7	7	0
Two lessons per week (30 minutes each)	...	2	2	0
Additional Second Study, one lesson per week	...	1	11	6
Operatic Class (Ordinary Students)...	...	3	3	0
" " (Students who discontinue all other subjects)	...	2	2	0
Dramatic Class (Ordinary Students)	...	3	3	0
" " (Students who discontinue all other subjects)	...	1	1	0
†Diction	...	1	1	0
Elocution	...	1	1	0
Accompaniment	...	1	1	0
Dancing	...	1	1	0
Stage Dancing	...	0	15	0
Department	...	2	2	0
Fencing (per course of twelve lessons)	...	1	1	0
Italian	...	1	1	0
French	...	1	1	0
German	...	1	1	0

* Not obligatory. † Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Lent Term began MONDAY, 8th JANUARY, 1912, and closes on SATURDAY, 30th MARCH, 1912.

Midsummer Term begins MONDAY, 29th APRIL, 1912, and closes on Saturday, 20th JULY, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held :—

For the Midsummer Term, FRIDAY, 26th APRIL, 1912, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively. No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908,
in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 30.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	50	0	0
the gift of his Widow	52	10	0
In memory of Miss Esther Hill, the gift of her friends	100	0	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	5	5	0
Alma Mater Male-Voice Choir	6	1	0
Anonymous, per Secretary	10	0	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	10	0
Bowen, E., Esq. (deceased)	52	10	0
Chapman, Spencer, Esq.	1	1	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	2	0	0
Curwen, J. Spencer, Esq., F.R.A.M.	10	10	0
Dobree, Bonamy, Esq. (deceased)	2	2	0
Feeny, Peter J., Esq., J.P.	1	1	0
Forrest, Miss Ada, A.R.A.M.	2	2	0
Gill, Allen, Esq., F.R.A.M.	10	10	0
Goldsmid, Lady	1	1	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	100	0	0
Haynes, Battison, Esq., the Bequest of the late	10	0	0
Hereford Festival, 1906, Committee...	52	10	0
Homan, E. Esq. (per Fred. Walker, Esq.)	2	2	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Lewis, Miss L.	5	5	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	100	0	0
Macfarren, Walter, Esq., Bequest of the late	1	1	0
Macirone, Miss C. A., F.R.A.M.	100	0	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	1	1	0
Mallam, Dalton, Esq.	2	2	0
Margetson, Stewart, Esq.	52	10	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	5	5	0
Mayer, Daniel, Esq., J.P.	3	3	0
Moorsom, Mrs....	1	1	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	52	10	0
Probyn-Williams, Miss H. H.	105	0	0
Ramsden, Archibald, Esq.	100	0	0
Ramsden, Archibald, Esq. (2nd donation)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	10	10	0
R.A.M. Club			

Students' Aid Fund—continued.

	£	s.	d.
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

A. I. L.	7	6	0
Agnew, Philip L., Esq.	2	2	0
Beauchamp, Henry, Esq., Hon. R.A.M.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	2	2	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Goad, G. Lindsay, Esq.	2	2	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	2	2	0
King, Frederic, Esq., Hon. R.A.M.	2	2	0
Larkcom, Madame Agnes, F.R.A.M.	2	2	0
Lierhammer, Dr. Theo., Hon. R.A.M.	2	2	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Pollard, Claude F., Esq., A.R.A.M.	2	2	0
Roller, Mrs. Alexander	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Wessely, Hans, Esq., Hon. R.A.M.	4	4	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	25	0	0			
HER MAJESTY QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bailey, W. H., Esq., M.D.	1	1	0			
Bailey, Mrs. W. H.	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0			
Bell, W. H., Esq., F.R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Brown, Henry Francis, Esq.	5	5	0			
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., F.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Crowe, Mrs. George (Miss Bateman)	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, B. J., Esq., A.R.A.M.	1	1	0			
Dale, C. J., Esq.	3	3	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, Robert, Esq.	2	2	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0	25	0	0
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebbs, Mrs.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Farquharson, Mrs. Horac	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fitch, Frederick George, Esq.	3	3	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Fleming, Miss Fannie	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Flexman, Miss H.	1	1	0			
Flux, Neville, Esq., F.R.A.M.	2	2	0			
Fox, Miss Esther J.	1	1	0			
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A.	1	1	0			
Gill, C. H. Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0
Graham, Mrs.	1	1	0			
Greenall, Sir Gilbert, Bart.	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grocers' Company				5	0	0
Hailstone, Mrs.				12	12	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Harriss, Dr. Charles A. E., Hon. R.A.M.	2	2	0			
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
Howard-Jones, E., Esq., Hon. R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq., Mus. D. Cantuar.; Hon. R.A.M.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunt, A., Esq.	1	1	0			
Hunter, James, Esq.				12	12	0
Huntley, Dr. G. F.	1	1	0			
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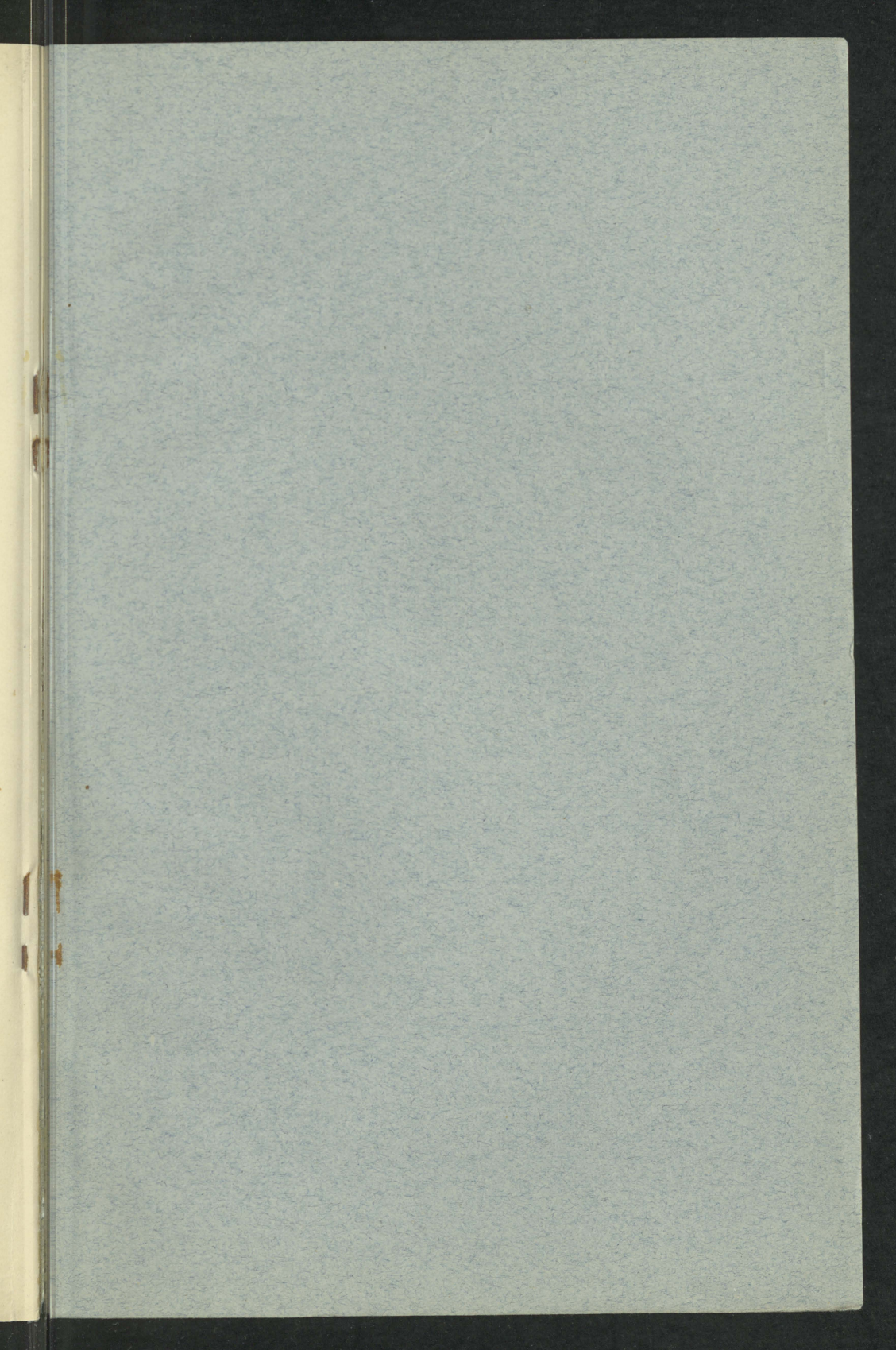
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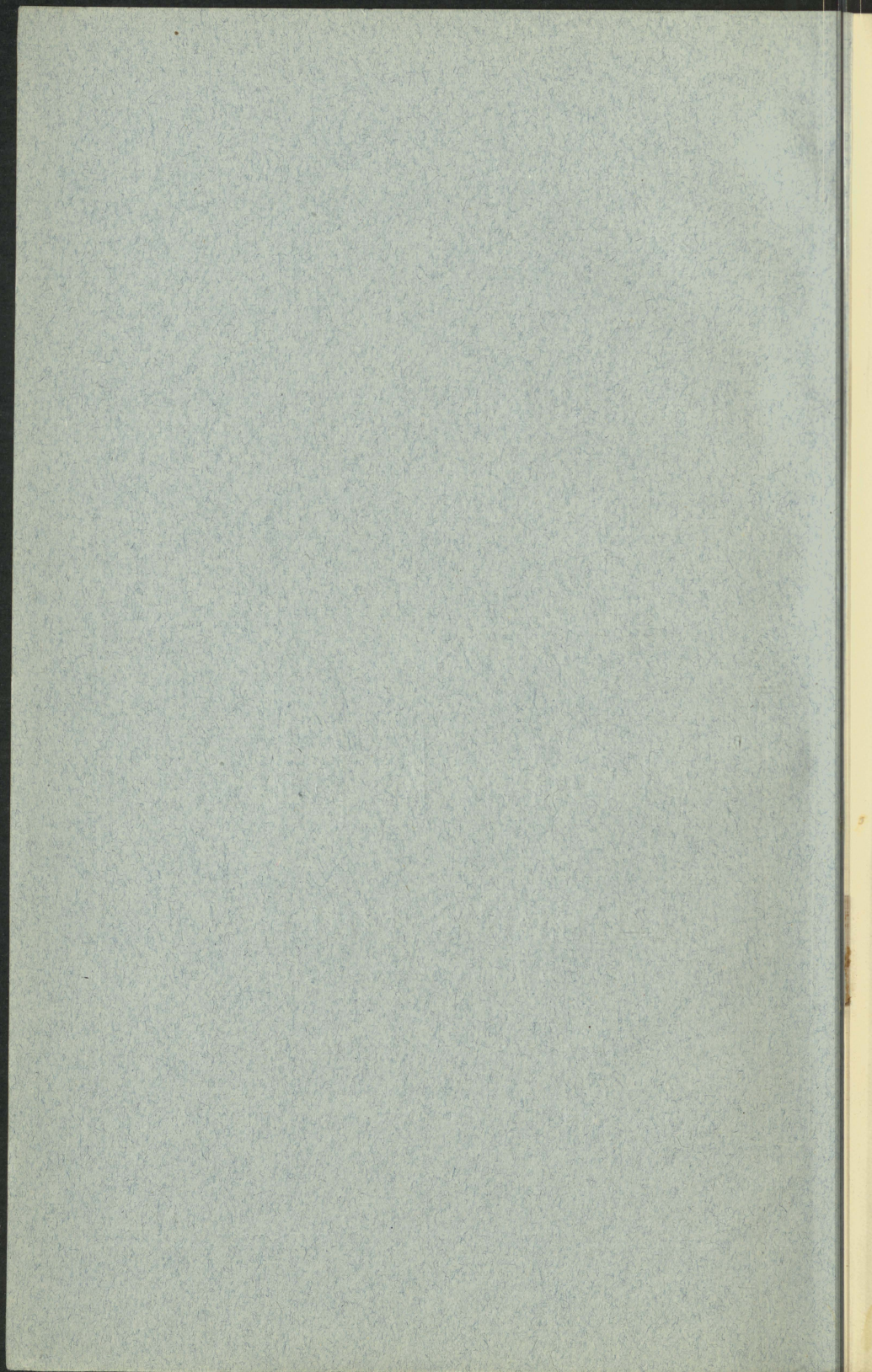
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DEPORTMENT & GESTURE.
SOUTTEN, B.

FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.

ITALIAN LANGUAGE.
ROSSI, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
PERCIVAL, P. M. P., M.A.

SUB-PROFESSORS.

HARMONY.
BILSLAND, Miss ETHEL E.
BOWIE, PERCY.
NYE, Miss ELSIE M.
PERRY, HORACE G.

SINGING.
BLAKE, Miss JANIE.
JOHN, Miss EDITH L.
WEBB, Miss DOROTHY.

PIANOFORTE.
ALEXANDER, ARTHUR.
COOKE, Miss EVELYN.
COOPER, DAVID.
COOPER, Miss ELSIE.
COTTER, Miss GERTRUDE.
GOATLEY, Miss ALMA.
HYDEN, CLARENCE.
JONES, Miss ELSIE L.
LEMON, Miss GWLADYS G.
MARR, Miss FLORENCE E.
MASLEN, Miss GEORGIANA.
NASH, BRIAN.
STEVENS, Miss D. M.
BINGHAM.

VIOLIN.
PARKER, Miss PHYLLIS N.
QUAIFE, EDWIN.

VIOLONCELLO.
PITT, BENNO.

FLUTE.
STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., and JOSEF BLÁHA, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

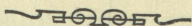
Sight Reading and Elements of Music—S. H. BRAITHWAITE and Miss E. C. RUDALL.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.



❖ PROGRAMME. ❖

Duo (ALLEGRO MODERATO)—Violin and Harp ... *N. v. Wilm.*

MISS CONSTANCE K. NEWELL AND MISS HILDA LENANTON.

ALLEGRO CON SPIRITO (MS.)—Pianoforte ... *Helen Bidder.*

MISS HELEN BIDDER. (Student.)

SONGS— { “Das Fischermädchen” } ... *Schubert.*
 { “Wohin” }

MR. GEORGE WHITEHOUSE.

ANDANTE }
 SCHERZO } FROM QUARTET (MS.)—

Pianoforte, Violin, Viola, and Violoncello *Adela Hamaton.*
 (Student.)

MISS ADELA HAMATON, MR. WILLIE DAVIES,
 MR. BENNO PITT, AND MR. HERBERT J. BRINE,

PRELUDE, CHORALE, AND FUGUE—Pianoforte ... *César Franck.*

MR. VIVIAN LANGRISH.
 (Liszt Scholar.)

SONG—“Nobil Signor” (*Les Huguenots*) ... *Meyerbeer.*

MISS LILIAN RICKARD.

ANDANTE }
 SCHERZO } FROM SONATA (MS.)—Violoncello and Pianoforte

Greville Cooke.
 (Sir Michael Costa
 Scholar.)

MR. AMBROSE GAUNTLETT AND MR. GREVILLE COOKE.

ANDANTE } FROM DOUBLE CONCERTO IN D MINOR—
 ALLEGRO } Two Violins and String Orchestra *Bach.*

MISS OLIVE TYDEMAN AND MISS GLADYS DANIEL.

TWO ENGLISH FOLK-SONGS { "Willow, willow"
 "Early one morning" } —

Arranged by H. Priestly Smith.
 (Goring Thomas Scholar.)

MR. CONSTANTINE MORRIS.

ALLEGRO FROM POSTHUMOUS QUARTET IN D MINOR—
 Two Violins, Viola, and Violoncello *Schubert.*

MR. EDGAR HAWKE, MR. FRANK HOWARD, MR. WILLIE DAVIES,
 AND MR. AMBROSE GAUNTLETT.

VILLANELLA—Violin *Mackenzie.*

MR. HERBERT J. BRINE.
 (Dove Scholar.)

SONG—"Die junge Nonne" *Schubert.*
 MISS OLIVE TOWNEND.

CONCERTO PATHÉTIQUE IN E MINOR—Two Pianofortes *Liszt.*

MISS GERTRUDE BLEASDALE AND MISS MARY RAMSAY.

BECHSTEIN CONCERT GRAND PIANOFORTES.

PROGRAMME.

MONDAY, JUNE 10th, 1912

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

DUO (Allegro Moderato)—Violin and Harp ... *N. v. Wilm.*

MISS CONSTANCE K. NEWELL AND
MISS HILDA LENANTON.

ALLEGRO CON SPIRITO (MS.)—Pianoforte ... *Helen Bidder.*
(Student.)

MISS HELEN BIDDER.

SONGS ... { (a) "Das Fischermädchen" } ... *Schubert.*
(b) "Wohin"

MR. GEORGE WHITEHOUSE.

(a) "DAS FISCHERMÄDCHEN."

DU schönes Fischermädchen,
Treibe den Kahn an's Land,
Komm zu mir und setze dich nieder,
Wir kosen Hand in Hand.

Leg' an mein Herz dein Köpfchen
Und fürchte dich nicht zu sehr,
Vertraust du dich doch sorglos
Täglich dem wilden Meer.

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb' und Fluth,
Und manche schöne Perle
In seiner Tiefe ruht.

(b) "WOHIN."

ICH hört' ein Bächlein rauschen
 Wohl aus dem Felsenquell,
 Hinab zum Thale rauschen,
 So frisch und wunderhell.

Ich weiss nicht, wie mir wurde,
 Nicht wer den Rath mir gab,
 Ich musste gleich hinunter
 Mit meinem Wanderstab :

Hinunter und immer weiter,
 Und immer dem Bache nach,
 Und immer frischer rauschte
 Und immer heller der Bach.

Ist das denn meine Strasse ?
 O Bächlein, sprich, wohin ?
 Du hast mit deinem Rauschen
 Mir ganz berauscht den Sinn.

Was sag' ich denn vom Rauschen ?
 Das kann kein Rauschen sein.
 Es singen wohl die Nixen
 Dort unten ihren Reih'n.

Lass singen, Gesell, lass rauschen,
 Und wand're fröhlich nach,
 Es geh'n ja Mühlenräder
 In jedem klaren Bach.

Es geh'n ja Mühlenräder
 In jedem klaren Bach.
 Lass singen, Gesell, lass rauschen,
 Und wandre fröhlich nach.

ANDANTE }
 SCHERZO } from Quartet (MS.)—

Pianoforte, Violin, Viola, and Violoncello

Adela Hamaton.
 (Student.)

MISS ADELA HAMATON, MR. WILLIE DAVIES,
 MR. BENNO PITT AND MR. HERBERT J. BRINE.

PRELUDE, CHORALE, AND FUGUE—

Pianoforte

César Franck.

MR. VIVIAN LANGRISH.

(Liszt Scholar.)

SONG—"Nobil Signor" (*Les Huguenots*)*Meyerbeer.*

MISS LILIAN RICKARD.

NOBIL Signor, salute.
 Nobil dama saggiae vaga
 Che far pago un re potria
 Messaggero qui m'invia
 Miei signor, per un di voi
 Senza no marla, si renda onor,
 A chi fù scelto per tanto amor,
 No! No! giammai, giammai, mortal,
 Vanto la gloria di tanto onor
 Non credete o cavalieri
 Menzognero il mio parlar.
 Vi protegga sempre il cielo
 E nell' amare e nell pagnar
 Nell amar e nel pagnar
 Miei signor 'l ciel ognor
 Vi protegga pagnar.

English Version.

My noble Knights, I hail you!
 Pure and noble is the lady fair
 Whom a King with pride might woo.
 She confides this letter to my care,
 Noble Sirs, for one of you.
 I dare not name him,
 But may he prove, for ever worthy of so much love,
 You may believe, that gallant Knight
 Never was so grac'd by lady bright,
 Never, never was so grac'd by lady bright,
 No! No! No!

Fear me not, for what I tell you,
 Noble Sirs, the truth will prove.
 Now adieu, and Heaven defend you,
 And Heav'n defend you both in war
 And in love, and love.
 Now adieu, noble Sirs,
 May Heav'n defend you.

ANDANTE } from Sonata (MS.)—Violoncello
 SCHERZO } and Pianoforte *Greville Cooke.*
 (Sir Michael Costa
 Scholar.)

MR. AMBROSE GAUNTLETT AND MR. GREVILLE COOKE.

ANDANTE } from Double Concerto in D minor—
 ALLEGRO } Two Violins and String Orchestra *Bach.*

MISS OLIVE TYDEMAN AND MISS GLADYS DANIEL.

TWO ENGLISH FOLK-SONGS—

(a) "Willow, Willow" } *Arranged by*
 (b) "Early one morning" } *H. Priestly Smith.*
 (Goring Thomas Scholar.)

MR. CONSTANTINE MORRIS.

(a) "WILLOW, WILLOW."

A POOR soul sat sighing 'neath a sycamore tree ;
 O willow, willow, willow !

With his hand on his bosom, his head on his knee ;

O willow, willow, willow !

O willow, shall be my garland !

Sing O the green willow,

The willow wreath wear I, since my love did fleet ;

O willow, willow, willow !

A garland for lovers forsaken most meet :

O willow, willow, willow ! etc.

(b) "EARLY ONE MORNING."

EARLY one morning, just as the sun was rising,
 I heard a maid sing in the valley below :
 " O don't deceive me ! O never leave me !
 How could you use a poor maiden so ? "

Ivy is the garland, and fresh are the roses
 I've culled in the garden to bind on your brow.
 " O don't deceive me ! etc."

Remember the vows that you made to your Mary,
 Remember the bower where you vowed to be true,
 " O don't deceive me ! etc."

Thus sang the maiden, her sorrow bewailing,
 And sadly she sang in the valley below.
 " O don't deceive me ! etc."

ALLEGRO from Posthumous Quartet in D minor—

Two Violins, Viola, and Violoncello Schubert.

MR. EDGAR HAWKE, MR. FRANK HOWARD,
 MR. WILLIE DAVIES, AND MR. AMBROSE GAUNTLETT.

VILLANELLA—Violin Mackenzie.

MR. HERBERT J. BRINE.

(Dove Scholar.)

SONG—" Die junge Nonne " Schubert.

MISS OLIVE TOWNEND.

UIE braust durch die Wipfel der heulende Sturm !
 Es klirren die Balken, es zittert das Haus,
 Es rollet der Donner, es leuchtet der Blitz,
 Und finster die Nacht wie das Grab.
 Immerhin, so tobtes auch jüngst noch in mir,
 Es brauste das Leben wie jetzo der Sturm,
 Es bebten die Glieder wie jetzo das Haus,
 Es flammte die Liebe wie jetzo der Blitz,
 Und finster die Brust wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm,
 Im Herzen ist Friede, im Herzen is Ruh' ;
 Des Bräutigams harret die liebende Braut,
 Gereinigt in prüfender Gluth,
 Der ewigen, ewigen Liebe getraut.
 Ich harre, mein Heiland ! mit sehndem Blick,
 Komm, himmlischer Bräutigam, hole die Braut,
 Erlöse die Seele von irdisches Haft.
 Horch, friedlich ertönet das Glocklein von Thurm !
 Es lockt mich das süsse Getön
 Allmächtig zu ewigen Höh'n,
 Alleluja !

CONCERTO PATHÉTIQUE in E Minor—

Two Pianofortes Liszt.

MISS GERTRUDE BLEASDALE AND MISS MARY RAMSAY.

BECHSTEIN CONCERT GRAND PIANOFORTES.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition ..	September, 1912
*SIR MICHAEL COSTA	Composition ..	September, 1912
*GORING THOMAS.. ..	Composition ..	September, 1913
*JOSEPHINE TROUP	Composition ..	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1914
†JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH.. ..	Singing	January, 1913
†ROSS	Singing	Annually in July
†ANNE E. LLOYD EXHIBITION	Singing	Conferred
*LILIAN ELDÉE	Singing	periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1914
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1914
*MAUD MARY GOOCH	Organ	January, 1915
*SAINTON	Violin	September, 1913
†DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH	Violin	September, 1912
†WESSELY EXHIBITION	Violin	December, 1912
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1912
†ROSS	Wind Instruments..	Conferred annually
†BOWEN GIFT	Any branch of Music	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.

MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

" ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.**OPERATIC SINGING AND ACTING.**DRAMA.**DEPORTMENT.**FENCING AND PHYSICAL DRILL.**DANCING.**STAGE DANCING.**ITALIAN.**FRENCH.**GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students) 1 11 6

„ „ (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

„ „ (Students who discontinue all other subjects) 3 3 0

†Diction 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 0 15 0

Fencing (per course of twelve lessons) 2 2 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Michaelmas Term begins on MONDAY, 23rd SEPTEMBER, 1912, and closes on Saturday, 14th DECEMBER, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held :—

For the Michaelmas Term, THURSDAY, 19th SEPTEMBER, 1912, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 30th October, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation
Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 850 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 80.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq. (deceased)	10	10	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906, Committee...	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Royal Academy of Music—The Bequest of Wm. Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

Agnew, Philip L., Esq.	2	2	0
Beringer, Oscar, Esq., Hon. R.A.M.	3	3	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	5	5	0
Larkcom, Madame Agnes, F.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
McEwen, John B., Esq., F.R.A.M.	9	9	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Phillips, Charles, Esq.	2	2	0
Roller, Mrs. Alexander... ..	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Schloesser, A., Esq., Hon. R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Walenn, Herbert., Esq., F.R.A.M.	2	2	0
Wessely, Hans, Esq., Hon. R.A.M.	2	2	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	...	...	...	...	...	...
HER MAJESTY QUEEN ALEXANDRA	25	0	0	...	...	...
H.R.H. THE DUKE OF CONNAUGHT, K.G.	10	10	0	15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)	...	...	...	50	0	0
H.R.H. THE PRINCE CHRISTIAN	...	...	...	5	5	0
Adair, Robert Shafto, Esq.	...	...	...	26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0	...	...	...
Adeane, Charles R. W., Esq.	1	1	0	...	...	...
Agnew, Philip L., Esq.	3	3	0	...	...	...
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0	...	...	...
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.	...	...	...	3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G.	...	...	...	12	12	0
Anderson, James Ferrier, Esq.	1	1	0	...	...	...
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0	...	...	...
Atkinson, W., Esq. (deceased)	...	...	...	50	0	0
Bailey, W. H., Esq., M.D.	1	1	0	...	...	...
Bailey, Mrs. W. H.	1	1	0	...	...	...
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)	...	...	...	52	10	0
Baker, Sir Benjamin (2nd donation) (deceased)	...	...	...	20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0	...	...	...
Barlow, Arthur, Esq., A.R.A.M.	1	1	0	...	...	...
Barry, C. A., Esq.	...	...	...	12	12	0
Bax, A. Ridley, Esq., F.S.A.	...	...	...	105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0	...	...	...
Bell, W. H., Esq., F.R.A.M.	1	1	0	...	...	...
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0	...	...	...
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0	...	...	...
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0	...	...	...
Bernard, Sir Thomas T., Bart. (deceased)	...	...	...	52	10	0
Best, The Hon. Henry M.	...	...	...	12	12	0
Best, The Hon. Henry M. (second donation)	...	...	...	12	12	0
Bigge, Sir Wm. E.	1	1	0	...	...	...
Birkett, Mrs., A.R.A.M.	1	1	0	...	...	...
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0	...	...	...
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0	...	...	...
Bloomfield, Lady (deceased)	...	...	...	25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0	...	...	...
Boosey & Co., Messrs.	5	5	0	...	...	...
Bowen, E. York, Esq., F.R.A.M.	1	1	0	...	...	...

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Brown, Henry Francis, Esq.	5	5	0			
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., F.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Collard & Collard, Messrs.	5	5	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Crowe, Mrs. George (Miss Bateman)	1	1	0			
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
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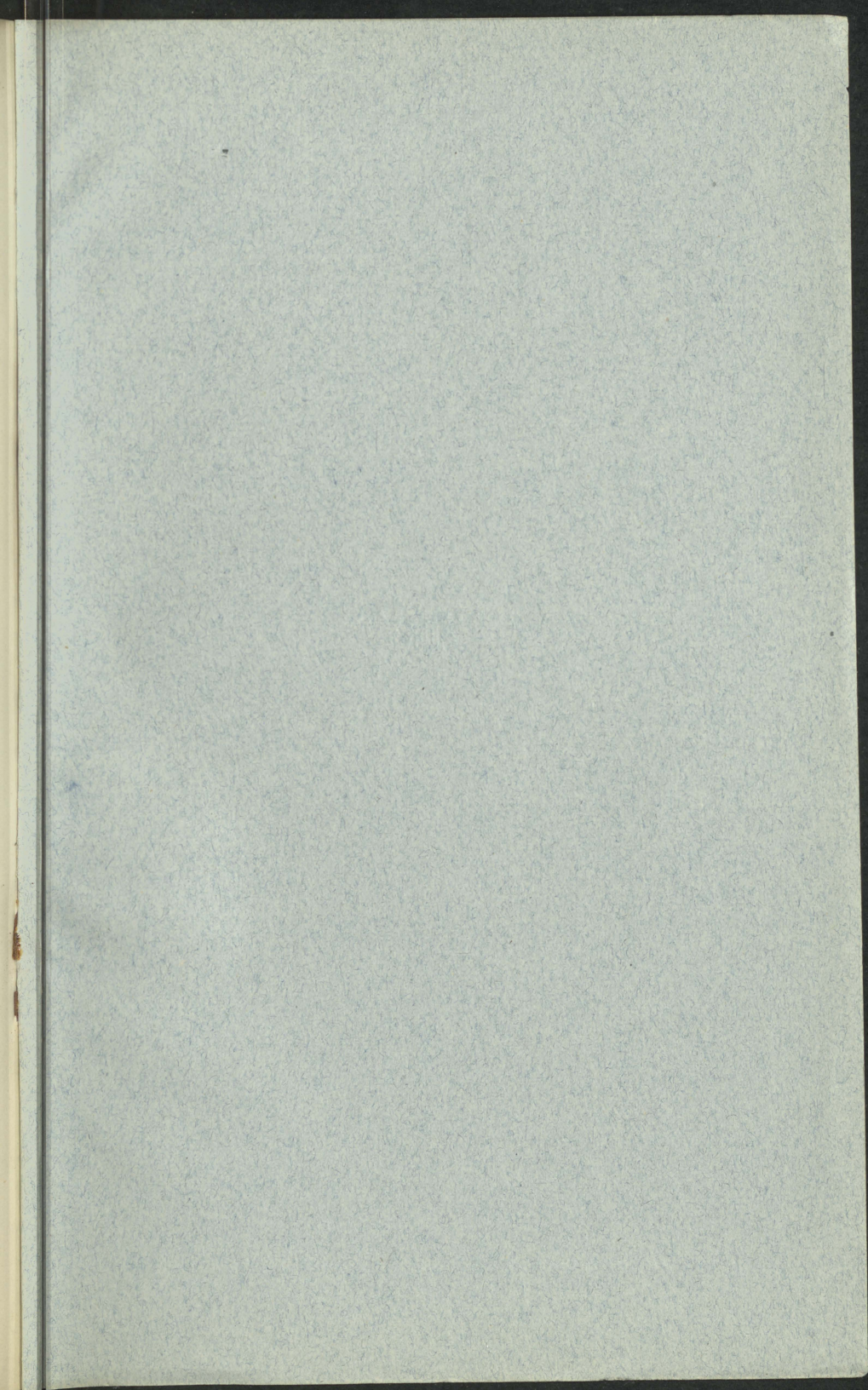
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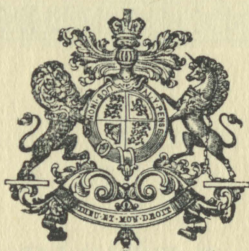
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Program

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ALLEGRO CON SPIRITO (MS.)—Pianoforte ... *Helen Bidder.*

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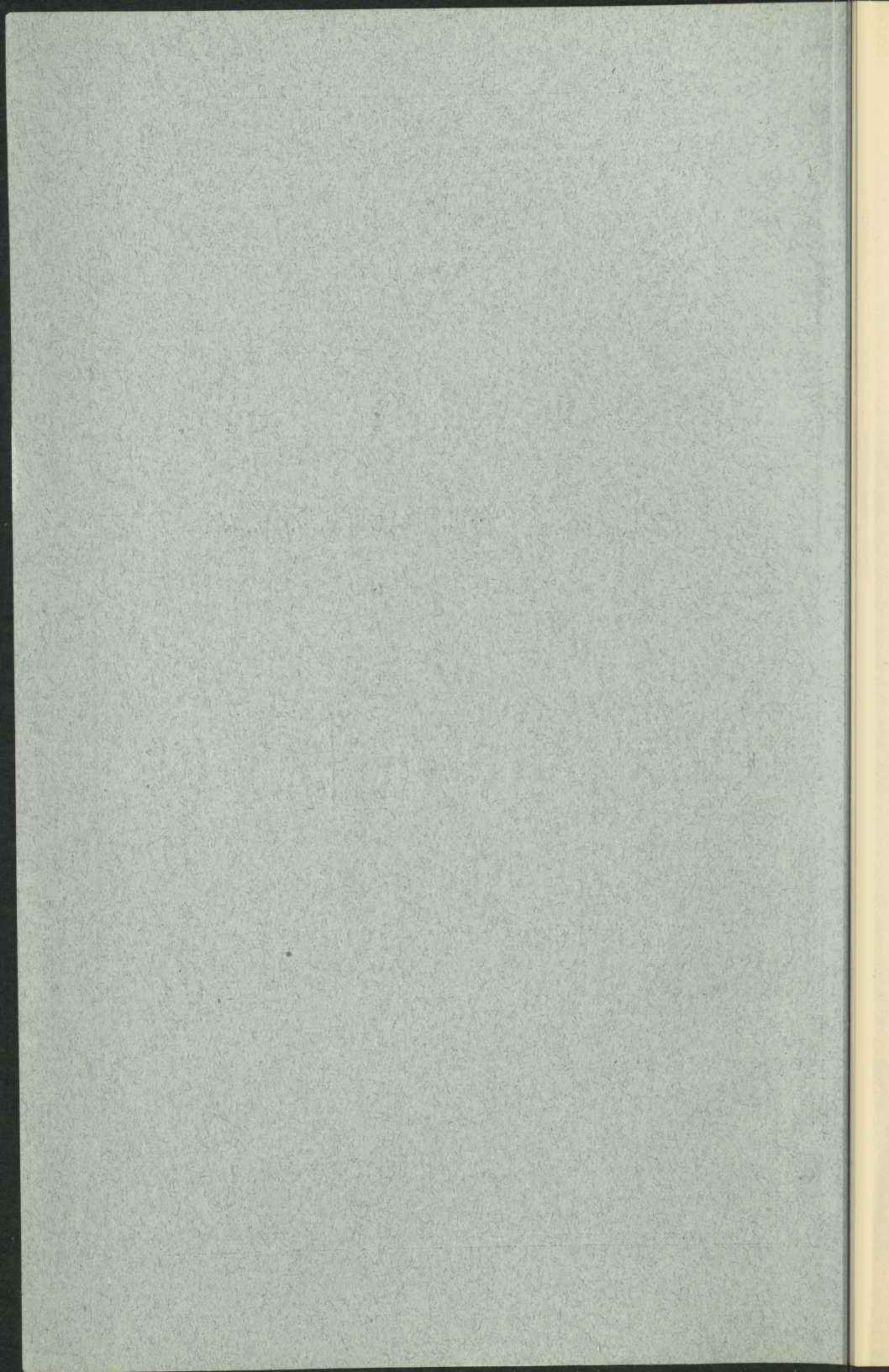
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GREENE, H. PLUNKET.
ILES, EDWARD, Hon. R.A.M.
KING, FREDERIC, Hon. R.A.M.
LARKCOM, Madame F.R.A.M.
LEVI, EDGARDO, Hon. R.A.M.
LIERHAMMER, Dr. THEO., Hon. R.A.M.
LLOYD, EDWARD TURNER.
MACKWAY, WALTER, A.R.A.M.
MEUX, THOMAS.
OSWALD, ARTHUR, F.R.A.M.
PHILLIPS, CHARLES.
ROSE, Mrs. H. R. (Clara Samuelli), F.R.A.M.
SHAKESPEARE, W., F.R.A.M.
SOPER, Miss PITT, A.R.A.M.
THOMAS, W. HENRY, Hon. R.A.M.
THOMPSON, ARTHUR, F.R.A.M.
TOSTI, Sir F. PAOLO, K.C.V.O., Hon. R.A.M.
WALKER, FRED., Hon. R.A.M.
WILSON, Miss MARY T., A.R.A.M.

PIANOFORTE.

ALBANESI, Cav. CARLO, Hon. R.A.M.
BERGER, FRANCESCO, Hon. R.A.M.
BERINGER, OSCAR, Hon. R.A.M.
BLAKISTON, SYDNEY, Hon. R.A.M.
BOWEN, E. YORK, F.R.A.M.
EYERS, H. R., F.R.A.M.
FITTON, WALTER, F.R.A.M.
FRYER, HERBERT, A.R.A.M.
HICKOX, E. J.
HOWARD-JONES, EVLYN, Hon. R.A.M.
KEMP, STEPHEN, F.R.A.M.
KING, OLIVER.
KIPPS' W. J., A.R.A.M.
KIVER, ERNEST, A.R.A.M.
KNOTT, THOMAS B., F.R.A.M.
LAKE, H., A.R.A.M.
MACPHERSON, STEWART, F.R.A.M.
MATTHAY, Miss DORA (Mrs. John H.
Kennedy), A.R.A.M.
MATTHAY, TOBIAS, F.R.A.M.

PIANOFORTE (continued)

MOORE, FREDERICK, A.R.A.M.
MORTON, EDWARD, A.R.A.M.
POLLARD, CLAUDE F., A.R.A.M.
REDDIE, CHARLES F., F.R.A.M.
SWINSTEAD, FELIX, A.R.A.M.
WALLER, PERCY.
WEBBE, SEPTIMUS, A.R.A.M.
WHITEMORE, CUTHBERT, A.R.A.M.

PIANOFORTE ACCOMPANIMENT.
HICKIN, WELTON, A.R.A.M.

ORGAN.

BRIANT, ROWLAND, A.R.A.M.
HUNTLEY, G. F., Mus. D. Cantab.
KIPPS, W. J., A.R.A.M.
MARTIN, Sir GEORGE C., M.V.O., Mus. D.
Cantuar., Hon. R.A.M.
PERKINS, C. W.
RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

KASTNER, ALFRED.
THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia.)

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
BURNETT, A., Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
WOOF, E. ROWSBY, A.R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER, B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, EDWIN F., Hon. R.A.M.

For continuation of Professorial Staff see over.

PROFESSORIAL STAFF—*continued.*

HORN.
BORSODORF, ADOLPH F., Hon. R.A.M.

TRUMPET & CORNET.
SOLOMON, J., A.R.A.M.

TROMBONE.
MATT, ALBERT E.

MILITARY MUSIC.
STRETTON, Major A., M.V.O.

DICTION AND ELOCUTION.
CHILD, Miss ANNIE M., F.R.A.M.
LESINGHAM, HENRY.
TEMPLE, RICHARD.
THOMAS, Miss KATIE, F.R.A.M.

DANCING
SOUTTEN, B.

DEPORTMENT & GESTURE.
SOUTTEN, B.

FENCING & PHYSICAL DRILL.
BERTRAND, FELIX.

ITALIAN LANGUAGE.
ROSSI, F.

FRENCH LANGUAGE.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.
PERCIVAL, P. M. P., M.A.

SUB-PROFESSORS.

HARMONY.
BILSLAND, Miss ETHEL E.
BOWIE, PERCY.
NYE, Miss ELSIE M.
PERRY, HORACE G.

SINGING.
BLAKE, Miss JANIE.
JOHN, Miss EDITH L.
WEBB, Miss DOROTHY.

PIANOFORTE.
ALEXANDER, ARTHUR.
COOKE, Miss EVELYN.
COOPER, DAVID.
COOPER, Miss ELSIE.
COTTER, Miss GERTRUDE.
GOATLEY, Miss ALMA.
HYDEN, CLARENCE.
JONES, Miss ELSIE L.
LEMON, Miss GWLADYS G.
MARR, Miss FLORENCE E.
MASLEN, Miss GEORGIANA.
NASH, BRIAN.
STEVENS, Miss D. M.
BINGHAM.

VIOLIN.
PARKER, Miss PHYLLIS N.
QUAIFE, EDWIN.

VIOLONCELLO.
PITT, BENNO.

FLUTE.
STEINER, JOSEPH.

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing Classes—
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M., and SPENCER DYKE, A.R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, F.R.A.M.

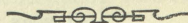
Sight Reading and Elements of Music—S. H. BRAITHWAITE and Miss E. C. RUDALL.

Director of Operatic Class—EDGARDO LÈVI, Hon. R.A.M.

Director of Dramatic Class—RICHARD TEMPLE.

Director of Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Literary Examinations—HENRY LESINGHAM.





THE ORCHESTRA.

First Violins.

Mr. Parker, W. Frye.†
(Principal.)
Miss Bayly, B. M.*
Mr. Brine, H. J.*
Miss Daniel, G.*
Mastr. Davies, W.*
Miss Godson V.*
Mr. Hawke, E.*
Mastr. Howard, F.*
Mr. List, W. D.*
Miss Loder, E.*
Mr. Norris, H. W.*
Miss Parker, P. A. N.*
" Powell, G.*
Mr. Quaife, E.*
Miss Savory, M.*
" Shelton, D.*
Mr. Spink, J.*
Miss Start, M.*
" Tydeman, I. O.*
" Wells, A. M.*
" Whittingham, B.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal.)
Miss Abraham, E.*
" Allen, F. M.*
" Archer, K.*
" Cavell, H.*
" Clarke, C.*
Mr. England, G.*
" Godfrey, D.*
Miss MacLennan, N. R.*
" Martin, G. R.*
" Moore, Florence G.*
" Morgan, M.*
" Newell, C. K.*
" Pitcher, E. C.*
" Petts, K.*
" Rowland, V. C.*
" Small, W.*
" Vivian, J.*
" Williams, M.*

Violas.

Mr. Lockyer, J. T.†
(Principal.)
" Addison, V.†
" Bauer, J. K.*
" Chapman, A.*

Violas (continued).

Mr. Coates, Eric.†
" Dyson, A. E.†
Miss Gaskell, L.*
" Lethaby, M.†
" Mitchell, P.*

'Cellos.

Mr. Hambleton, J. E.†
(Principal.)
Miss Bernard, M.*
" Cooke, M.*
" Donaldson, F.*
" Forster, D.*
Mr. Gauntlett, A.*
Miss Griffiths, D.*
Mr. Latham, C.*
" Montefiore, V.*
Miss O'Brien, K. J.*
Mr. Pitt, B.*
Miss Vivian, E.*
Mr. Waghorn, C. H.*

Double Basses.

Mr. Winterbottom, C.
(Principal.)
" Carrodus, E. A.*
" Hobday, C.*
" Kendall, F.*
" Lodge, H. E.*
" Stanley, P.†
" Whitmore, E. W.*
" Wilkes, J. E. P.*

Flutes.

Mr. Jones, Evan.*
(Principal.)
" Steiner, J. C.†
" Wood, D. S.*

Piccolo.

Mr. Steiner, J. C.†

Oboes.

Miss Bull, L.†
(Principal.)
Mr. Malsch, W. M.*
Miss Melliar, M.†

Clarinets.

Mr. Stutely, H. W.†
(Principal.)
Miss Hunt, T.*
Miss Thomas, F.†

Bassoons.

Mr. James, E. F.
(Principal.)
" James, W.*
" Ward, A. L.*

Horns.

Mr. Guttridge, F. M.*
(Principal.)
" Penn, A.*
" Borsdorf, A.*
" Brain, A.*

Trumpets.

Mr. Solomon, J.†
(Principal.)
" Alexander, H.*
" James, F. G.*
" Kennedy, I. R. L.*

Trombones.

Mr. Matt, A. E.
(Principal.)
" Atherley, E.*
" Evans, R.*

Timpani.

Mr. Quaife, A.*

Bass Drum, Triangle and Cymbals.

Mr. Schroeder, J.

Harps.

Miss Colton, H.

Librarian.

Mr. W. E. Renaut.

* Student.

† Ex-Student.

THE ORCHESTRA

THE ORCHESTRA

First Violins	Mr. [Name]	Second Violins	Mr. [Name]
Violoncello	Mr. [Name]	Double Bass	Mr. [Name]
Flute	Mr. [Name]	Clarinet	Mr. [Name]
Oboe	Mr. [Name]	Bassoon	Mr. [Name]
Trumpet	Mr. [Name]	Trombone	Mr. [Name]
Drum	Mr. [Name]	Cymbals	Mr. [Name]
Harmonium	Mr. [Name]	Organ	Mr. [Name]
Chorus	Mr. [Name]	Conductor	Mr. [Name]
First Violins	Mr. [Name]	Second Violins	Mr. [Name]
Violoncello	Mr. [Name]	Double Bass	Mr. [Name]
Flute	Mr. [Name]	Clarinet	Mr. [Name]
Oboe	Mr. [Name]	Bassoon	Mr. [Name]
Trumpet	Mr. [Name]	Trombone	Mr. [Name]
Drum	Mr. [Name]	Cymbals	Mr. [Name]
Harmonium	Mr. [Name]	Organ	Mr. [Name]
Chorus	Mr. [Name]	Conductor	Mr. [Name]



❧ PROGRAMME. ❧



ANDANTE
 MOLTO ALLEGRO } CONCERTO IN F (No. 5)—Pianoforte *Saint-Saëns.*
 MR. BRIAN NASH.

SCENA—"I fain would hide" (*Euryanthe*) *Weber.*
 MR. CONSTANTINE MORRIS.
 (Ada Lewis Scholar.)

ANDANTE, MODERATO } CONCERTO IN D MINOR (Op. 31)—
 ADAGIO } Violin *Vieuxtemps.*
 MR. EDGAR HAWKE.
 (Broughton Packer Bath Scholar.)

AIR—"Ah! Fors è lui" (*La Traviata*) *Verdi.*
 MISS MARJORIE WALKER.
 (Anne E. LLoyd Exhibitioner.)

ANDANTINO SEMPLICE } CONCERTO IN B FLAT MINOR
 ALLEGRO CON FUOCO } (Op. 23)—Pianoforte ... *Tschaikowsky.*
 MR. HENRY PENN.
 (Thalberg Scholar.)

SONG—"Onaway! awake, beloved" (*Hiawatha*) *Coleridge-Taylor.*
 MR. FREDERICK SHAW.

VARIATIONS SUR UN THEME ROCOCO (Op. 33)—Violoncello
Tschaikowsky.
 MISS MARGARET BERNARD.

AIR—"Hear me, ye winds and waves" (*Scipio*) ... *Handel.*
 MR. ALBERT BROWN.

ADAGIO } (MS.)—Pianoforte and Orchestra ... *Ethel Bilsland.*
 SCHERZO } (Macfarren
 MISS DOROTHY CAPON.
 (Josephine Troup Scholar.)

BECHSTEIN CONCERT GRAND PIANOFORTE.

PROGRAMME.

Concerto in F (No. 2) — Mendelssohn
Mr. EDGAR HAYES

Concerto in A (No. 1) — Mendelssohn
Mr. EDGAR HAYES

Concerto in D (No. 1) — Mendelssohn
Mr. EDGAR HAYES

Concerto in E (No. 1) — Mendelssohn
Mr. EDGAR HAYES



Concerto in A (No. 1) — Mendelssohn
Mr. EDGAR HAYES

Concerto in D (No. 1) — Mendelssohn
Mr. EDGAR HAYES

Concerto in E (No. 1) — Mendelssohn
Mr. EDGAR HAYES

Concerto in F (No. 2) — Mendelssohn
Mr. EDGAR HAYES

Between Concert and Recital

PROGRAMME.

TUESDAY, JUNE 18th, 1912

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ANDANTE } Concerto in F (No. 5)—
MOLTO ALLEGRO } Pianoforte... .. Saint-Saëns.

MR. BRIAN NASH.

SCENA—"I fain would hide" (*Euryanthe*) Weber.

MR. CONSTANTINE MORRIS.

(Ada Lewis Scholar.)

I FAIN would hide! where can I rest recover?

Ah, madd'ning phantasy, thou didst betray.

To see in her an easy prey!

Ye mountains, crush a baffled lover;

Ye echoes round ne'er make reply,

In answer to my hopeless sigh!

She scorns my love! My heart is rent asunder!

Stay, ardent longing stealing o'er me!

From me she turns to Heaven above.

As Queen of Virtue I adore thee,

So pure in nature and in love.

What will be lands and wealth to me?

Deprived of her how drear the world must be!

Could I be loved? My heart says Nay!

Away, unhappy thought, away!

She loves him!

And shall he attain thee? And live to shame me?

He triumph, while in dust I lie? Ah, no!

He shall not live, for him a thousand pangs are
nigh!

Yet, demons, ye have not her love to give;

She loves him! I alone must die!

The powers of vengeance now allure me,

I yield my heart to them at last.

The seeds of death with rage I cast,

Of fatal fruit they now assure me.

So vanish, dream of love!

Ah! sweetest thought, farewell!

But rage and vengeance lash my breast!

ANDANTE, MODERATO } Concerto in D minor (Op. 31)—
ADAGIO } Violin *Vieuxtemps*

MR. EDGAR HAWKE.
(Broughton Packer Bath Scholar.)

AIR—"Ah ! Fors è lui" (*La Traviata*) *Verdi*.

MISS MARJORIE WALKER.
(Anne E. LLoyd Exhibitioner.)

RECIT.

E STRANO ! In core scolpiti ho quegli accenti !
Saria per me sventura un serio amore ?
Che risolvi, turbata anima mia ?
Null' uomo ancora t' accendeva,
Oh gioja ch'io non conobbi, esser amata amando !
E sdegnar la poss' io per l' aride follie del viver mio ?

ARIA.

Ah ! fors' è lui che l' anima solinga ne' tumulti,
Godea sovente pingere de' suoi colori occulti.
Lui che, modesto e vigile allegre soglie ascese,
E nuova febbre accese destandomi all' amor !
A quell' amor, ch' è palpito
Dell' universo intero,
Misterioso, altero,
Croce, croce e delizia al cor.
Follie, delirio vano è questo !
Povera donna, sola abbandonata,
In questo popoloso deserto
Che appellano Parigi, che spero or più ?
Che far degg' io ? Gioire di voluttà n'e vortici,
Di voluttà gioir !

Sempre libera degg' io folleggiare di gioja, in gioja,
Vo' che scorra il viver mio pei sentieri del piacer.
Nasca il giorno, muoja, sempre lieta ne' ritrovi,
A diletta sempre nuovi dee volare il mio pensier !

ANDANTINO SEMPLICE } Concerto in B flat minor
ALLEGRO CON FUOCO } (Op. 23)—Pianoforte *Tschaiowsky*.

MR. HENRY PENN.
(Thalberg Scholar.)

SONG—"Onaway! awake, beloved" (*Hiawatha*) Coleridge-Taylor.

MR. FREDERICK SHAW.

ONAWAY! awake, beloved!
 Thou the wild-flower of the forest!
 Thou the wild-bird of the prairie!
 Thou with eyes so soft and fawn-like!

If thou only lookest at me,
 I am happy, I am happy,
 As the lilies of the prairie,
 When they feel the dew upon them!
 Sweet thy breath is as the fragrance
 Of the wild-flowers in the morning,
 As their fragrance is at evening,
 In the Moon when leaves are falling.

Does not all the blood within me
 Leap to meet thee, leap to meet thee,
 As the springs to meet the sunshine,
 In the Moon when nights are brightest?

Onaway! my heart sings to thee,
 Sings with joy when thou art near me,
 As the sighing, singing branches
 In the pleasant Moon of Strawberries!

When thou art not pleased, beloved,
 Then my heart is sad and darkened,
 As the shining river darkens
 When the clouds drop shadows on it!

When thou smilest, my beloved,
 Then my troubled heart is brightened,
 As in sunshine gleam the ripples
 That the cold wind makes in rivers.

Smiles the earth, and smile the waters,
 Smile the cloudless skies above us,
 But I lose the way of smiling
 When thou art no longer near me!

I myself, myself! behold me!
 Blood of my beating heart, behold me!
 O awake, awake, beloved!
 Onaway! awake, beloved!

Longfellow.

VARIATIONS SUR UN THEME ROCOCO (Op. 33)—

Violoncello *Tschaikowsky.*

Miss MARGARET BERNARD.

AIR—"Hear me, ye winds and waves" (*Scipio*) ... *Handel.*

Mr. ALBERT BROWN.

RECIT.

FROM the rage of the tempest,
 Out of the seething waters,
 So far the gods protect me ;
 Here, in this lonely haven,
 I kneel and thank the gods for their assistance !
 But what avails this thread of mere existence ?
 Thus bereft of my cohorts,
 Thus bereft of my legions,
 From conquest after conquest,
 Is this the triumph ?
 Alone, in these death-like regions,
 Like the flash of a meteor
 Ends Cæsar's glory !

AIR.

Hear me ! ye winds and waves !
 Your help proud Cæsar craves !
 Bring to my aching breast
 Peace and eternal rest.
 No hope in heav'n above,
 And torn from all I love,
 Despair now holds me,
 Forsaken and undone,
 I pray for death alone.

ADAGIO } (MS.)—Pianoforte and Orchestra *Ethel Bilsland.*
 SCHERZO } *(Macfarren Scholar.)*

Miss DOROTHY CAPON.

(Josephine Troup Scholar.)

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

An examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for children has been established, and is open to all persons, irrespective of age and whether educated at the Academy or elsewhere. Successful candidates receive a certificate of proficiency. As a preparation for the above-named examination, courses of lectures are given at the Academy periodically. These lectures are open to students and non-students on payment of a small fee.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1912
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1912
*SIR MICHAEL COSTA	Composition	September, 1912
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1914
‡JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1913
‡GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	periodically
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILLIAN ELDEE	Singing	Conferred
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1914
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1914
*MAUD MARY GOOCH	Organ	January, 1915
*SAINTON	Violin	September, 1913
‡DOVE	Violin	December, 1912
*BROUGHTON PACKER BATH	Violin	September, 1912
†WESSELY EXHIBITION	Violin	January, 1915
*CHARLES OLDHAM	Violin	December, 1912
*BROUGHTON PACKER BATH	Violoncello	Michaelmas, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	.. ..
†ROSS	Wind Instruments ..	.. ..
†BOWEN GIFT	Any branch of Music	Conferred annually
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1912
‡THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.

MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello playing.

JULIA LENEX PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

,, ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per

week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students)... .. 1 11 6

(Students who discontinue all othersubjects) 3 3 0

" " (Ordinary Students) 2 2 0

(Students who discontinue all other subjects) 3 3 0

†Diction 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 0 15 0

Deportment 2 2 0

Fencing (per course of twelve lessons) 1 1 0

Italian 1 1 0

French 1 1 0

German 1 1 0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912.

Michaelmas Term begins on MONDAY, 23rd SEPTEMBER, 1912, and closes on Saturday, 14th DECEMBER, 1912.

ENTRANCE EXAMINATIONS, 1912.*

Entrance Examinations will be held:—

For the Michaelmas Term, THURSDAY, 19th SEPTEMBER, 1912, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 30th October, 1912, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation
Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 9,884 Candidates have presented themselves for this examination, of whom an average of 80.59 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Miss Mary Burgess, Student, from her friends at the R.A.M.	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq. (deceased)	10	10	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906, Committee... ..	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq., Hon. R.A.M.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M.	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0

Students' Aid Fund—*continued.*

	£	s.	d.
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
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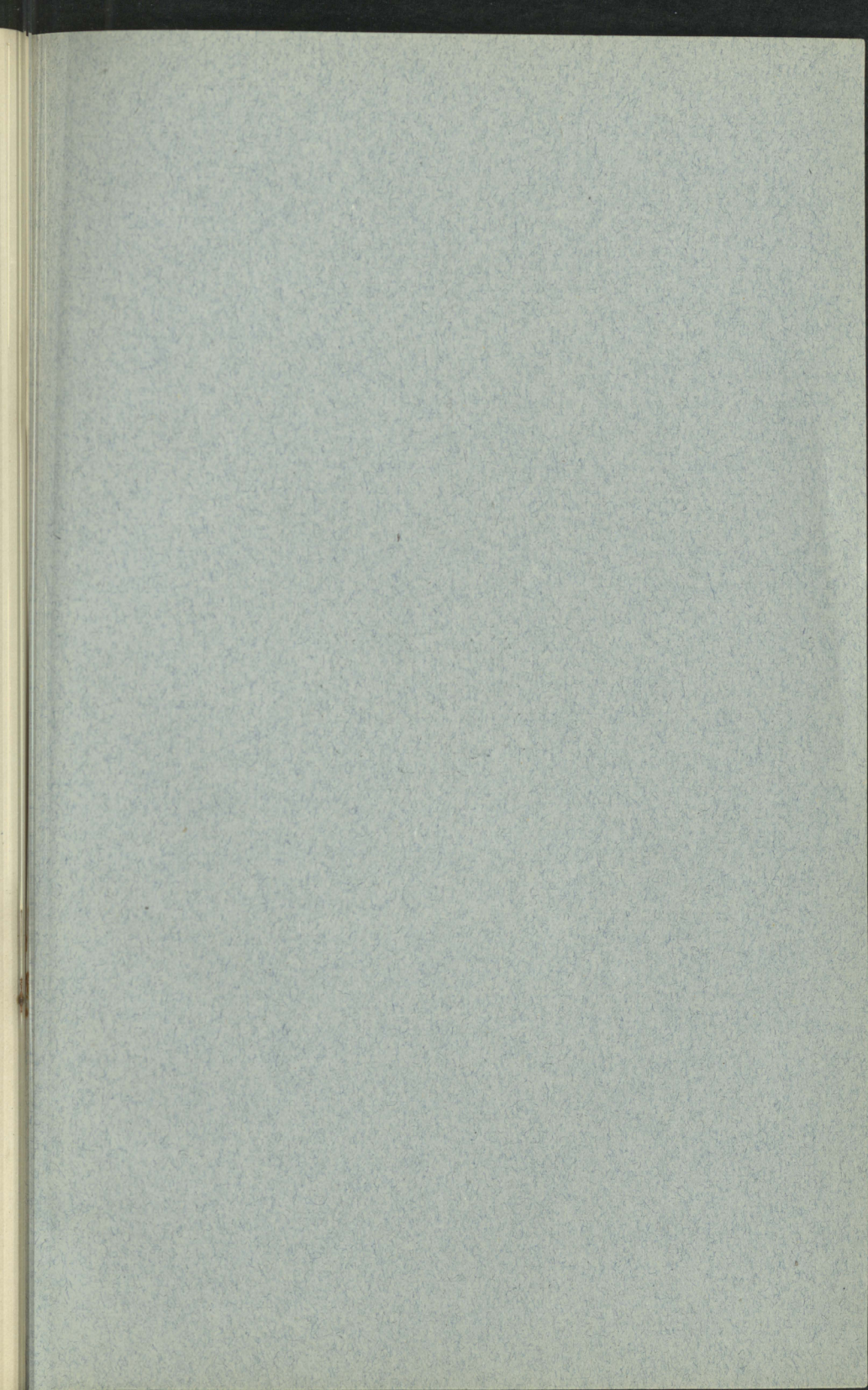
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REPORT OF THE PROCEEDINGS

AT THE

Official Opening

BY

PRINCE ARTHUR of CONNAUGHT

K.G., G.C.V.O.,

AT

The Royal Academy of Music

ON

JUNE 22ND, 1912.



Royal Academy of Music.

OFFICIAL OPENING

BY PRINCE ARTHUR OF CONNAUGHT.

THE new and handsome building of the Royal Academy of Music, situated near the York Gate of Regent's Park Marylebone Road, N.W., was formally opened and inaugurated on Saturday, June 22nd, 1912, by His Royal Highness Prince Arthur of Connaught. There was a large and representative gathering to witness the ceremony, which took place in the Concert Hall. Among those present were Lord Alverstone (The Lord Chief Justice of England), The Directors, members of the Committee of Management and of the Staff of Professors, His Highness Raj Rana Bhawdni Singh, Bahadur of Shalawar, Rajputana, The Lord Mayor (Sir Thomas Boor Crosby) and the Lady Mayoress, Lord Strathcona, (Vice-President), Madame Albani, Sir George Alexander, Sir William E. Bigge, Captain E. Bonham, Sir William Crookes, Sir Ernest Clarke, Professor Sir James and Lady Dewar, Sir George Donaldson, Miss Fanny Davies, Mr. F. Dicksee, R.A., Mr. Clifford B. Edgar (Junior Warden, Worshipful Company of Musicians),

Mr. F. M. Fry (Master, Worshipful Company of Merchant Taylors), Sir George Frampton, Sir Luke Fildes, R.A., Mr. Edward German, Sir Ernest George, A.R.A., Dr. Dundas Grant, Mr. Arthur F. Hill (Master, Worshipful Company of Musicians), Miss Myra Hess, The Hon. Alex. Nelson Hood, C.V.O., Sir James Linton, Mr. Alfred Littleton, Dr. C. H. Lloyd, Dr. Mann (Cambridge), Sir George C. Martin, Mus. Doc., M.V.O., Sir Herbert Marshall, Mr. David Murray, R.A., Madame Nordica, Sir C. Hubert Parry, Bart., C.V.O., Mus. Doc., Miss G. Peppercorn, Mr. Frank Pownall, Mrs. Carl Rosa, Alderman The Right Hon. Sir A. Vezey Strong, The Ven. Archdeacon Sinclair, D.D., Mr. W. Barclay Squire, Mr. Franklin Taylor, Sir William Vincent, Sir Ernest Waterlow, R.A., and Lady Rose Weigall, and many others. During the half-hour preceding the hour fixed for the ceremony the following selection of music was played :

Organ, Sonata in G, 1st movement, Op. 28	...	...	<i>Elgar</i>
Violin and organ, Benedictus, Op. 37	...	...	<i>Mackenzie</i>
Organ, Fantasia and Toccata in D minor, Op. 57			<i>Stanford</i>

Dr. H. W. Richards was at the organ, and

Mr. Hans Wessely was the solo-violinist.

On arriving at the main entrance about 3 o'clock, Prince Arthur was received by the Governing Bodies. Mr. Alderman Cooper (Chairman of the Committee of Management) presented a gold master-key of the building to His Royal Highness, who then made a tour of the new premises. The Prince was afterwards conducted into the concert hall, where a short Orchestral Concert, under the guidance of the Principal, was given by the students before the ceremony was proceeded with. The programme opened with Beethoven's Overture, "The Inauguration of the House." This was one of the great composer's last works. It was written for the opening of the Josephstadt Theatre, in Vienna. An "Invocation, Tone-poem for orchestra" (A. C. Mackenzie),

which followed, was written for the Centenary of the Philharmonic Society, and produced at one of its recent concerts. The third and final selection was a Fifty-part Motet, "Sing unto God" (F. Corder), for female voices, organ, harps, trumpets, and drums. This work, short in duration but extensive in scope, was written, the programme stated, for the opening ceremony of the Academy, and demanded the unique resources of ten separate five-part female voices, with a free instrumental accompaniment. It was conducted by the Composer.

HIS ROYAL HIGHNESS PRINCE ARTHUR OF CONNAUGHT, who was cordially cheered on rising to address the audience, said: My lords, ladies, and gentlemen—In the first place, let me express my deep regret that my father is unable to be with you to-day to take part in this interesting ceremony. I know that he has taken a very warm interest in the welfare of this Academy, and I am sure it would have given him the utmost pleasure to take part here to-day, as your President, in consummating the work which was begun more than two years ago, and in dedicating to the beautiful art of music the building in which we are at present assembled. From its inception, some ninety years ago, the Royal Academy of Music has enjoyed the favour and patronage of the Royal Family, and I am sure I am only speaking my father's thoughts when I say that that friendship and interest are fully maintained to-day. (Hear, hear.) I am further commanded by His Majesty The King to congratulate in his name the Directors and other authorities of the Royal Academy of Music upon the completion of their new building. There was a time, which I think is now happily past, when musical education was undoubtedly behindhand in this country, and we could not vie with our Continental neighbours in any branch of musical science; but time has proved that there was always plenty of good material which only required the necessary facilities to be turned to proper account, and I feel sure you will agree with me when I say that those facilities have been enlarged and developed by the increased accommodation for study afforded

by the spacious and luxurious building, which it is my privilege to declare open to-day. If the old line is still true that "Music hath charms to soothe the savage breast," I think there have been few ages in the world when such charm was more needed than at the present moment. (Laughter.) I feel sure that Lord Alverstone will tell you what it has meant to him in the course of his brilliant and strenuous career. (Cheers.) It is a source of the greatest satisfaction to me personally to offer my congratulations to Sir George Donaldson for having found this beautiful site and having persuaded his colleagues to place this building upon it. (Cheers.) This has not been done without much labour and much strenuous effort on his part, and we all owe him our most lasting thanks. In declaring this building open, and in dedicating it to the objects indicated in the Academy's Charter, I desire to express my father's and my own most cordial wishes for the continued success of the Governing Body, and more especially to Sir Alexander Mackenzie for maintaining the position of the Academy as the foremost of the national institutions devoted to music in this country. (Cheers.) My lords, ladies, and gentlemen, I now have much pleasure in declaring this building to be formally opened. (Cheers.)

LORD ALVERSTONE: My lords, ladies, and gentlemen—The great honour has been entrusted to me of proposing a vote of thanks to His Royal Highness for his kindness in coming here this afternoon to open this new building of the Royal Academy of Music and for the gracious and appreciative speech in which he has performed his duties. (Hear, hear.) This honour has been entrusted to me as one of the Vice-Presidents of the Academy. I am pleased to know that we have in the room, as one of the audience who has come to greet His Royal Highness, our distinguished friend, Lord Strathcona. (Cheers.) We are indeed gratified to see him restored to health and again able to take the interest which he has always shown in this great institution. (Hear, hear.) His Royal Highness has touched upon practically all the points which it is necessary to mention in connection with this new departure of

the Academy in erecting this magnificent building. Only those of us who have known the rabbit-warren in Tenterden Street, the holes and staircases along which the young lady and gentlemen pupils had to find their way (laughter), will appreciate the difficulty with which the work was carried on there, and the sense of relief experienced by those who have for the past ten years been discussing the difficult question of where to find a new home, in seeing the work going on already in this new building; and I should like, Sir, if I may, to voice, on behalf of the Council, our thanks to the architect for the way in which he has carried out his duties. (Hear, hear.) Your Royal Highness has referred to the great connection and patronage and support which have been given to the Academy by your ancestors and other members of your Family. It is a great encouragement to those who are responsible for the work here to know that that deep and genuine interest which has existed for so many generations is maintained by The King and all the other members of your Family who visit us here from time to time (cheers); and, Sir, we wish to express indeed the feeling of satisfaction that we still have your noble father as President of this Royal Academy. (Cheers.) We thank you for the message you have brought from The Duke of Connaught to this assembly to-day and to those who represent the Academy. You have referred, Sir, in graceful terms to the work of Sir Alexander Mackenzie. We who know what he has done for so many years—and we hope he may continue his work for very many years still (Hear, hear)—feel that he is a worthy successor to the great directors of this College who preceded him—Crotch, Cipriani Potter, Sterndale Bennett, Charles Lucas, and Sir George A. Macfarren. (Cheers.) Looking to the work of the last few years, I feel that those who know all the difficulties met with in the Academy will agree that I am saying only what is due when I say that we have to thank Sir Alexander Mackenzie for a great deal—for his energy, vitality, and constant appreciation of what is necessary for those students who receive their musical education here. (Cheers.) I am glad, too, Sir, that you mentioned the energy and determination of

Sir George Donaldson, to whom in no small degree we owe this magnificent building, and our thanks are also owing to the members of the Building Committee whose not too flattering portraits you have in the programme. (Laughter.) I can assure you that whatever their appearance, they have worked well to achieve the success of the scheme. (Cheers.) I do not want to anticipate anything that Mr. Alderman Cooper may say, but I cannot sit down without telling you that the organ in this hall is the gift of the widow of Mr. Thomas Threlfall (Hear, hear), an old College friend of mine. For twenty years he was Chairman and Director of this institution, which he loved, and was always willing to make any sacrifice of time and energy to secure for it a great success. (Cheers.) My lords and gentlemen, I ought not to detain you longer, and I will now conclude by moving a very hearty vote of thanks to His Royal Highness for his kindness in coming here to-day and for the cordial and genial spirit in which he has declared the building open. (Cheers.)

MR. ALDERMAN COOPER: My lords, ladies, and gentlemen—I esteem it a great privilege to be asked to second the vote of thanks to His Royal Highness Prince Arthur of Connaught. I have on one or two previous occasions, at our annual prize giving, had the honour of proposing a vote of thanks to his illustrious father who is now, as you know, in Canada, carrying on the work of the Empire in the same way as he has discharged his duties in every other part of the world in the positions to which his country has called him. (Cheers.) In his absence we rejoice to see his son to-day among us. (Hear, hear.) Without presuming, may I tell Your Royal Highness, in the names of the Governing Body, the professors, and the students, that we hold your father's name in the most profound respect, and that his kind and genial manner has won its way to our hearts, so that in addition to profound respect we hold him in sincere affection. (Hear, hear.) On behalf of the Governing Body, and the professors and students, I beg to second the vote of thanks to His Royal Highness for so kindly coming

here to-day and formally opening the Royal Academy of Music which has existed for nearly a century; and I trust that the honour he has done it by coming here, as his Royal Ancestors have done during that long period, may assist it in maintaining its glorious traditions of the past, and in becoming the foremost school of music not only in England but in the world. (Cheers.) Before I sit down, may I ask His Royal Highness's permission to read a letter from the lady to whom Lord Alverstone so kindly referred? "I am much disappointed," Mrs. Threlfall writes, "that I am unable to be present at the opening of the new building of the Royal Academy of Music. Will you express to His Royal Highness Prince Arthur, and to your Committee, my heartfelt regrets, and best wishes for the prosperity of the old-established school in its new surroundings. I present this organ to the memory of my dear husband, who had the welfare of the institution ever at heart." On the organ, added Mr. Alderman Cooper, you will see a plate to Mr. Threlfall's memory.

SIR GEORGE DONALDSON: Your Royal Highness, my lords, ladies and gentlemen—I think you can readily understand what a serious task is before me in having to follow the speeches of the Lord Chief Justice of England and of a real live Alderman. (Laughter.) It is a tremendous task, and I shall make my remarks as short as possible. I beg to offer my grateful thanks to you, Sir, for your graceful allusions to myself. It is undoubtedly the fact that to my personal efforts is due the erection of this building on this site, and to the economy of an enormous sum of money to the Royal Academy of Music. Without vanity, I am simply thankful that the ideas came to me and the opportunity to push them to consummation with the hearty concurrence of my colleagues of the Directorate. The negotiations were intricate and difficult, and there was considerable doubt about our being able to secure the land on which this fine hall stands. So to be sure of your concert room, I personally secured by purchase the Crown lease of an

adjoining site called the Royal York Baths, and when we outgrow our present accommodation, as I venture to predict we shall, the Royal Academy of Music will be able to secure this under the most favourable conditions. (Cheers.) This noble building, designed and carried out for us by Sir Ernest George and Mr. Yeates, for the accommodation of over five hundred students, has many advantages, not the least of which is this fine north and south light, so that the eyesight of the students will not be unduly tried. I know personally how very important this is, for when I was forming the collection of musical instruments known as the Donaldson Museum, I studied and learnt to play on some half-dozen of them, but the effort did not improve my eyesight, although my vocabulary was considerably extended. (Laughter.) That experience showed me how vital good light is to see musical notes. Music in Great Britain, Your Royal Highness, is very much alive, and the reproach that we are not a musical nation has small currency. Why, Sir, I heard the music of Sullivan in Madrid, of Mackenzie in Florence, of Parry in Cologne, and of Elgar in Rome, Mr. Landon Ronald, an Englishman, conducting. With regard to the glorious music of this last English composer, one wonders to what great heights he might have reached if he had been a student of the Royal Academy of Music. (Laughter and cheers.) But it cannot be helped now. I am grateful to your Royal Highness for your kind remarks.

The proposition was carried with acclamation.

PRINCE ARTHUR, in reply, said : Before leaving this hall I wish to thank Lord Alverstone for the kind way in which he proposed the vote of thanks, and also to thank the two gentlemen who seconded it. It has given me the greatest pleasure to be able to come here to-day. Before I arrived I had not realised that I was to have the privilege of listening to the beautiful concert which I am sure we have all enjoyed. (Cheers.) I am glad to hear from the last speaker that we are really improving in things musical. I certainly think the old days are gone by for ever when

a typical Englishman was supposed to have said, when asked if he understood music, "Oh, pretty well. I can always tell when it is 'God Save the King' and when it is not." (Laughter.) Thank you again very much for the kind way in which you have passed the vote of thanks to me, and I assure you I am very glad to have come this afternoon. (Cheers.)

At the conclusion of his speech, and after the National Anthem had been sung, His Royal Highness left the hall, amid cheers, accompanied by Lord Alverstone, Mr. Alderman Cooper, Sir George Donaldson, Sir Alexander Mackenzie, and others.

A Concert and Reception was held in the evening and was attended by several hundred guests, among those present being several members of the Governing Bodies, Sir Alexander Mackenzie (the Principal), many of the Professors, Honorary Officers, and a large number of past and present students. These ladies and gentlemen were received in the Concert Hall, which had been beautifully decorated with palms and flowering plants for the occasion, by the Chairman of the Committee, Mr. Alderman Cooper, and Mrs. Cooper. A preliminary organ performance, consisting of Sonata in G, 1st movement, Op. 28 (Elgar), and Fantasia and Toccata in D minor, Op. 57 (Stanford), was given by Dr. H. W. Richards. Refreshments were served in several of the principal rooms, and during the evening a brilliant concert took place in the Concert Hall. Each item of the programme was composed and performed by past or present students of the Royal Academy of Music, and the Students' Orchestra took part in Sullivan's Overture "Di Ballo," and Mackenzie's "Scottish" Concerto for Pianoforte (performed by Miss Irene Scharrer).

Mr. F. Corder's Fifty-part Motet for Female Voices was sung by the Choir; the other pieces being:—

SONGS ... { (a) "Starry Woods,"
(b) "The Enchanted Forest" } *Montague Phillips.*

MISS CLARA BUTTERWORTH.

SONG ... "Sois Heureuse" *A. Goring Thomas.*

MR. F. BARING RANALOW.

FLUTE SOLO ... Cantabile and Scherzo .. *Nellie Fulcher.*

MISS EDITH PENVILLE.

SONGS ... { (a) "Brevity" ...
(b) "Song of Autumn" ..
(c) "Love's but a Dance" } *J. B. McEwen.*

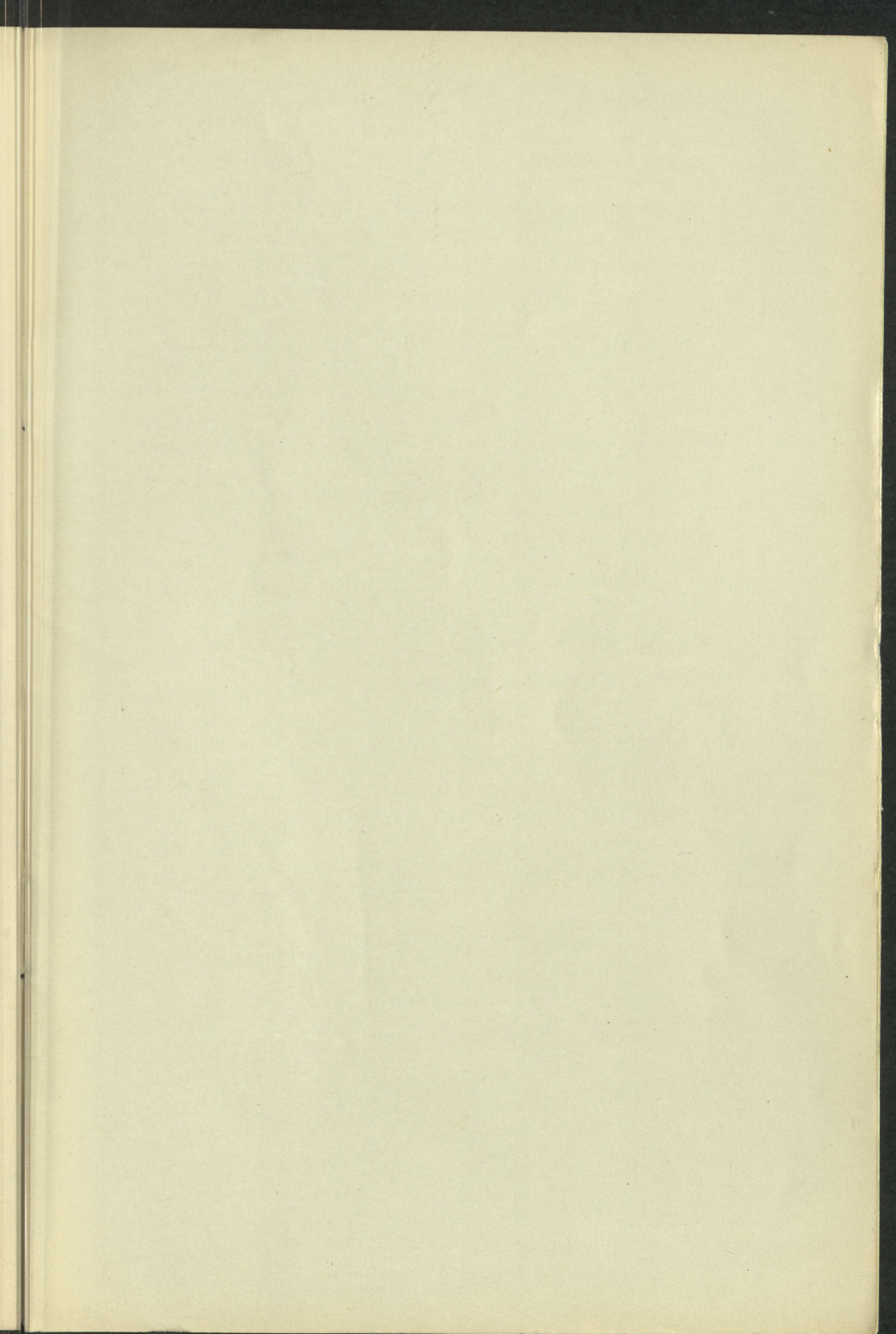
MISS CAROLINE HATCHARD.

VIOLONCELLO SOLOS { (a) "The Hamadryad" }
(b) "The Light Wind" } *May Mukle.*

MISS MAY MUKLE.

AT THE PIANOFORTE:

MR. ARTHUR ALEXANDER.



Mr. [Name] [Address] [City] [State] [Zip]

Dear Mr. [Name]:

I am writing to you regarding [Topic].

[Topic] is a [Description] [Topic] [Description].

I am sure you will find this [Topic] [Description].

I am sure you will find this [Topic] [Description].

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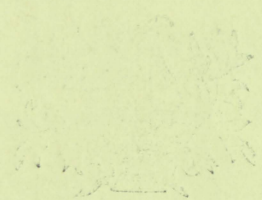
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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

OFFICIAL OPENING

BY

His Royal Highness

PRINCE ARTHUR OF CONNAUGHT,

K.G., G.C.V.O.

22nd JUNE, 1912.







Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

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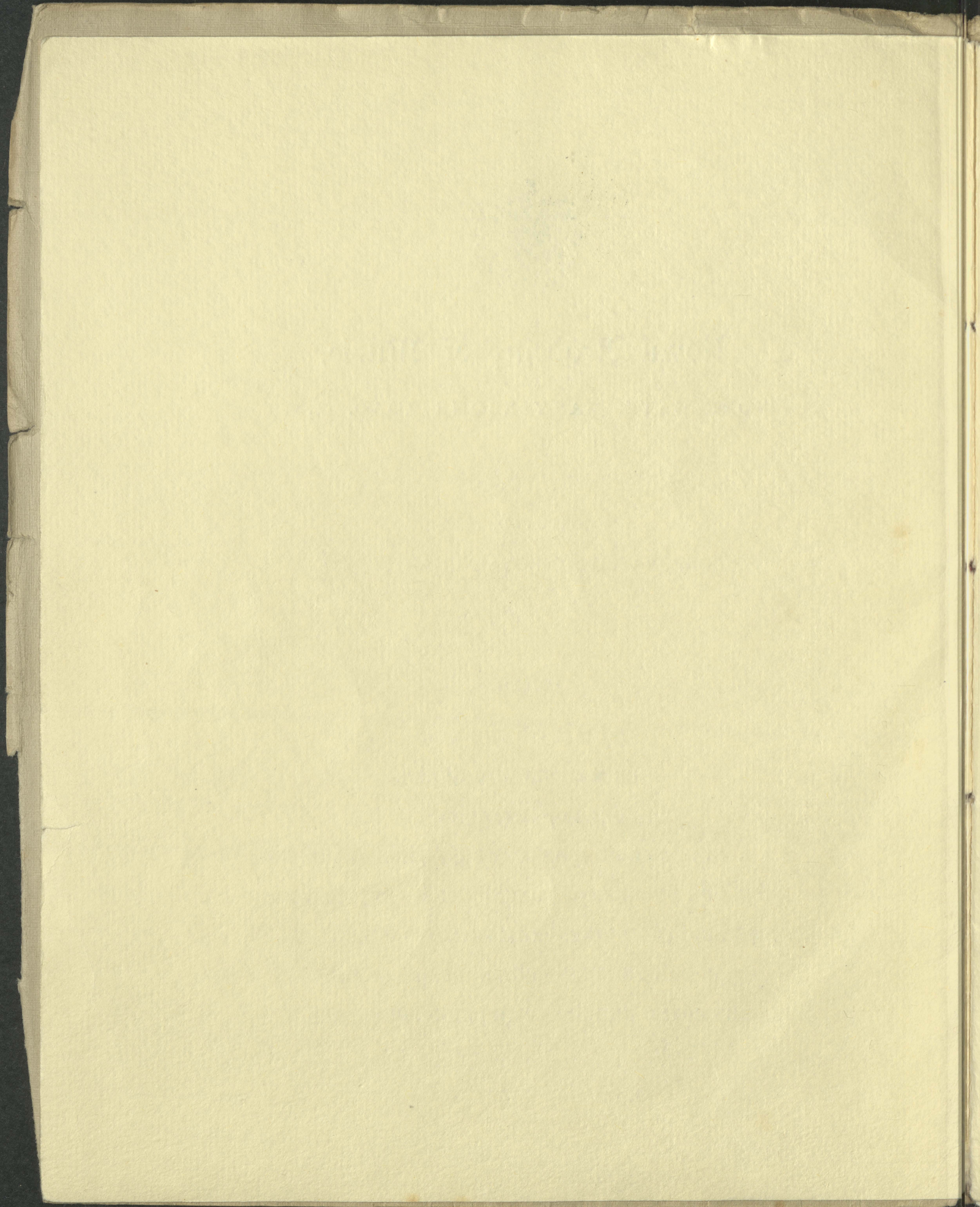
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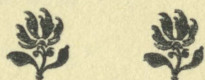
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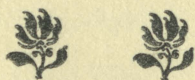
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Programme
of the
Music to be performed.



Organ Performance

by

Dr. H. W. RICHARDS.



SONATE in G, 1st Movement, Op. 28... .. *Elgar.*

FANTASIA AND TOCCATA in D minor, Op. 57 *Stanford.*

Programme.

1. OVERTURE... .. "Di Ballo" Sullivan.

2. SONGS $\left\{ \begin{array}{l} (a) \text{ "Starry Woods" } \\ (b) \text{ "The Enchanted Forest" } \end{array} \right\}$... Montague Phillips.

MISS CLARA BUTTERWORTH.

3. FIFTY-PART MOTET FOR FEMALE VOICES, ACCOMPANIED Frederick Corder.
CHOIR.

4. SONG "Sois Heureuse" A. Goring Thomas.

MR. F. BARING RANALOW.

5. CONCERTO, PIANOFORTE... .. "Scottish" Mackenzie.

MISS IRENE SCHARRER.

6. FLUTE SOLO Cantabile and Scherzo Nellie Fulcher.

MISS PENVILLE.

7. SONGS... .. $\left\{ \begin{array}{l} (a) \text{ "Brevity" } \\ (b) \text{ "Song of Autumn" } \\ (c) \text{ "Love's but a Dance" } \end{array} \right\}$ J. B. McEwen.

MISS CAROLINE HATCHARD.

8. VIOLONCELLO SOLOS $\left\{ \begin{array}{l} (a) \text{ "The Hamadryad" } \\ (b) \text{ "The Light Wind" } \end{array} \right\}$ May Mukle.

MISS MAY MUKLE.

MR. ARTHUR ALEXANDER AT THE PIANOFORTE.

BECHSTEIN CONCERT GRAND PIANOFORTE.



ORCHESTRA.

First Violins.

Mr. W. Frye Parker
(Principal)
Mr. E. Hawke
Miss B. M. Bayly
Mr. H. J. Brine
Miss G. Daniel
Master W. Davies
Miss Vera Godson
Mr. W. D. List
Miss Ethel Loder
Mr. H. W. Norris
Miss P. A. N. Parker
Miss G. E. Powell
Miss M. Savory
Mr. J. Spink
Miss M. Audrey Start
Miss I. O. Tydeman
Miss A. M. Wells
Miss B. Whittingham

Second Violins.

Mr. L. V. Szczepanowski
(Principal)
Mr. Dan Godfrey
Miss E. C. Pitcher
Miss E. Abraham
Miss F. M. Allen
Miss K. Archer
Miss H. Cavell
Miss Charlotte Clarke
Mr. G. D. England
Miss N. R. MacLennan
Miss G. K. Martin
Miss F. G. Moore
Miss M. Morgan
Miss C. K. Newell
Miss K. G. Petts

Second Violins (cont'd).

Miss V. C. Rowland
Miss M. Snow
Miss J. Vivian
Miss Mai Williams

Violas.

Mr. Eric Coates
(Principal)
Mr. Arthur Quaife
Mr. J. K. Bauer
Miss N. Fulcher
Miss L. Gaskell
Master F. Howard
Miss P. Mitchell
Miss W. Small
Miss Emily Wingfield

'Cellos.

Mr. J. E. Hambleton
(Principal)
Mr. Benno Pitt
Miss M. Bernard
Miss G. Muriel Cooke
Miss F. Donaldson
Miss D. Forster
Mr. A. Gauntlett
Miss D. Griffiths
Mr. Cyril T. Latham
Mr. V. Montefiore
Miss K. J. O'Brien
Miss E. Vivian
M. C. H. Waghorn

Double-Basses.

Mr. C. Winterbottom*
(Principal)
Mr. Claude Hobday*
Mr. E. W. Whitmore*
Mr. J. E. P. Wilkes*

Flutes.

Mr. D. S. Wood*
(Principal)
Mr. Evan Jones

Piccolo.

Mr. Evan Jones

Oboes.

Miss L. Bull
(Principal)
Miss M. Melliar

Clarinets.

Mr. G. Clinton*
(Principal)
Miss T. Hunt
Miss F. Thomas

Bassoons.

Mr. E. F. James*
(Principal)
Mr. A. L. Ward

Horns.

Mr. F. M. Guttridge
(Principal)
Mr. A. Penn
Mr. A. Borsdorf*
Mr. Vandermeersch*

Trumpets.

Mr. J. Solomon
(Principal)
Master H. Alexander
Master I. R. L. Kennedy

Trombones.

Mr. A. E. Matt*
(Principal)
Mr. E. Atherley*
Mr. R. Evans*

Tuba.

Mr. R. Powis*

Timpani.

Mr. H. Penn

Bass Drum, and Cymbals.

Mr. Alfred Quaife

Side Drum and Triangle

Mr. J. Schroeder

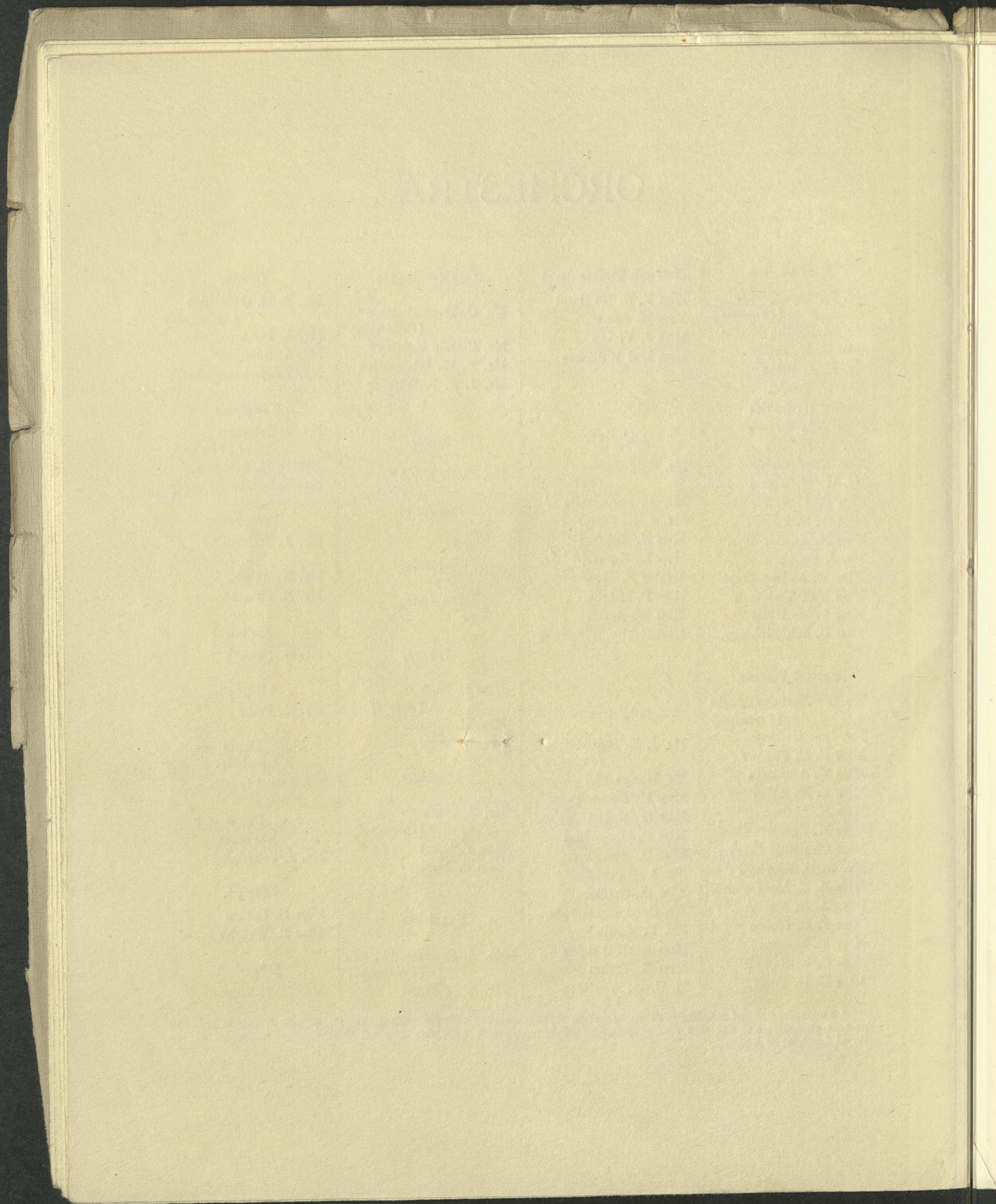
Harp.

Miss H. Colton
Miss R. Wright

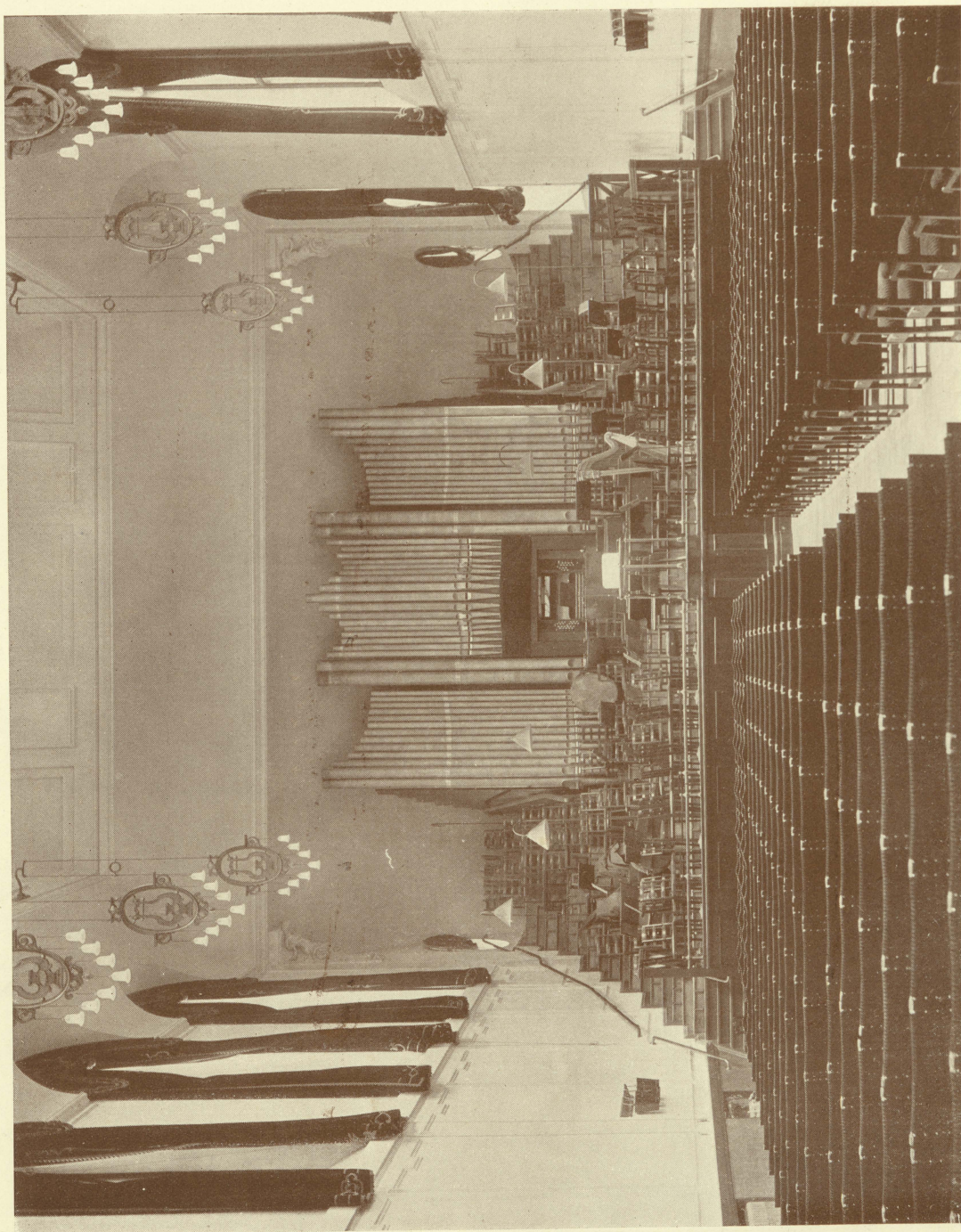
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Mr. W. E. Renaut

* The Orchestra and Soloists, with the exception of those names which are marked thus (*), consist entirely of past and present students; and the music to be presented is by composers who have received their musical education at the Royal Academy of Music.





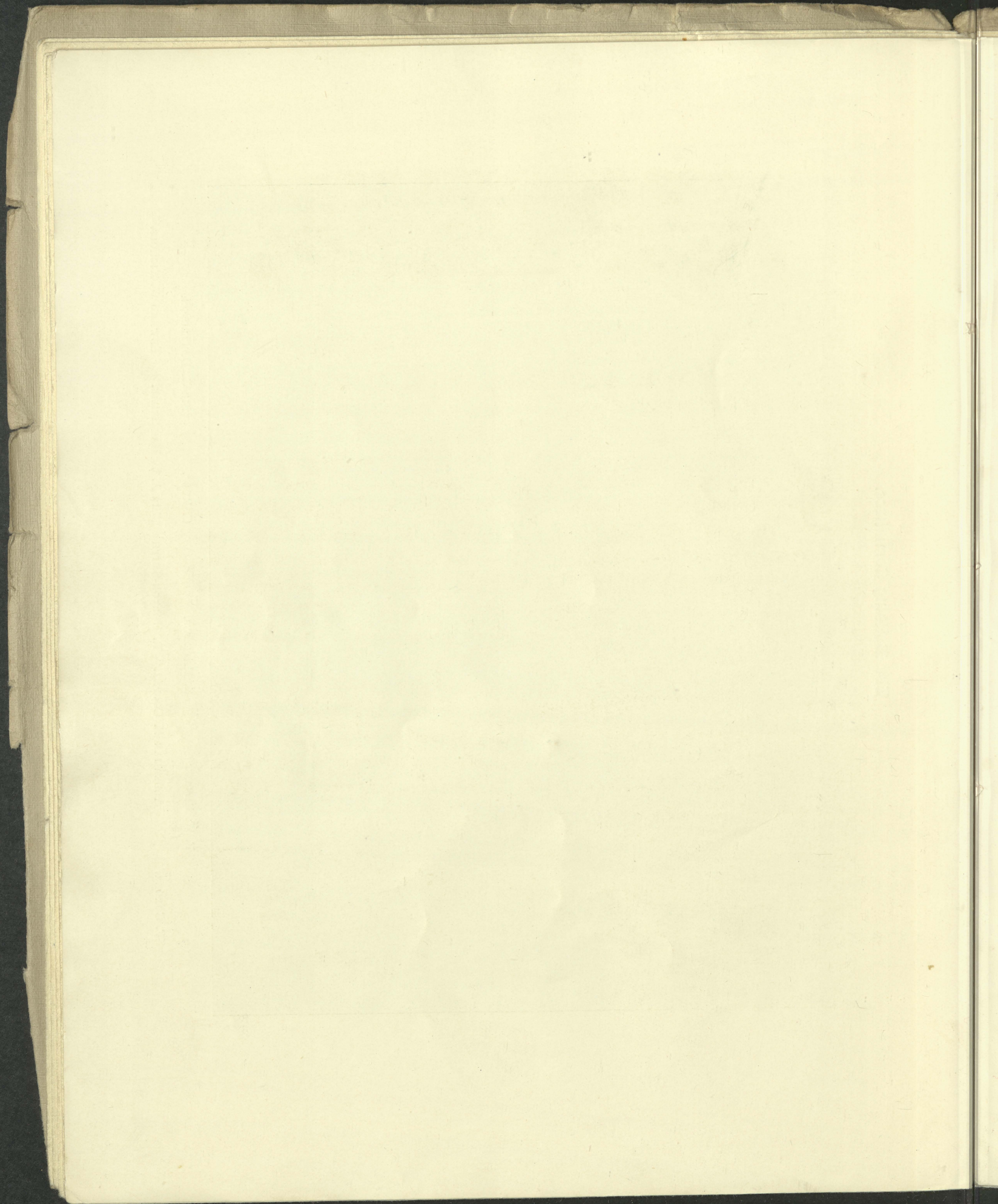


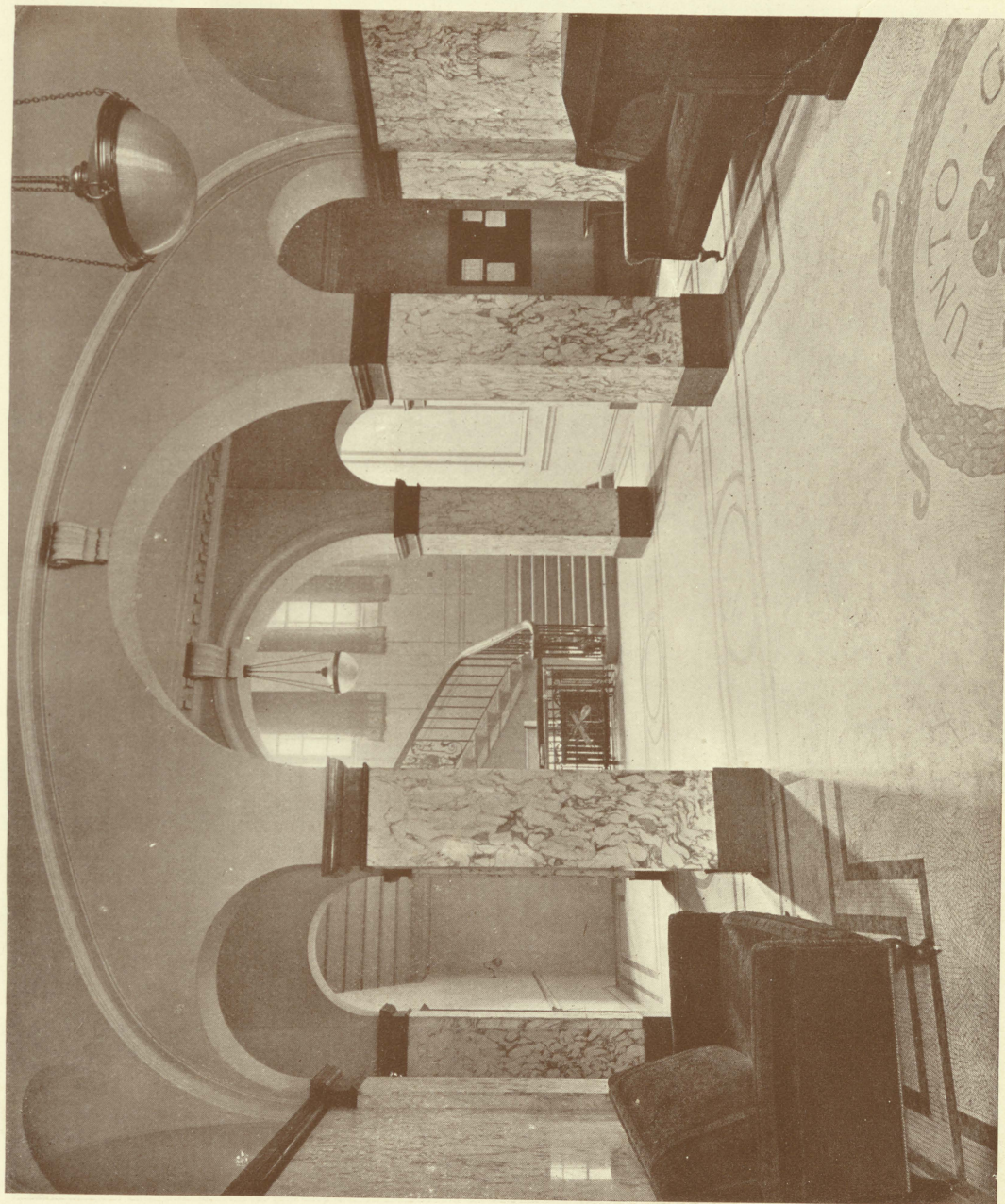
The Concert Hall.

The Building Committee.



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ALDERMAN E. COOPER.	R. HORTON-SMITH (Chairman).	SIR A. C. MACKENZIE.	EDWARD W. NICHOLS.
F. CORDER.			





The Entrance Hall.



The Board Room.



The Principal's Room.



The Staircase.



Royal Academy of Music.



HIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas. His Majesty further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its Funds.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the distribution of prizes in the year 1897, and the present Sovereign, King George V., with his Consort, Queen Mary, have recently indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. The Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. The Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

These duties and privileges were extended by a Supplemental Charter granted on the 16th December, 1910, by which the Academy is empowered to "do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary for or conducive to such effecting and carrying out."

During the ninety years of its existence, the Academy has laboured steadfastly to achieve these objects. Its work in the cause of musical education has been carried on, with the help of many eminent musicians and lovers of music, by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888. That its work has been successful is attested by the fact that starting with only twenty students in 1823, the number now under training is over 500, and that of the thousands who have received their musical training within its walls, a very large number have risen to positions of eminence and distinction and have extended the good work, not only throughout Great Britain, but to the Colonies and India.

The Curriculum is comprehensive and is such as to fit a student for the Profession of Music, whether as Performer or Teacher. A large number of Scholarships, Exhibitions and Prizes are founded, and are competed for periodically by the students and candidates for admission as such. The benefits of the Academy organization are extended to non-students by means of its examinations and lectures and by the operations of the Associated Board—a body formed in 1889 by combination with the Royal College of Music under the Presidency of H.R.H. The Prince of Wales for holding local examinations in Music throughout Great Britain and the Colonies.

The initial work of the former Chairmen of the Board, the late Lord Charles Bruce and the late Mr. Thomas Threlfall, has been continued most zealously and effectively by Sir William E. Bigge, M.A. (some time Puisne Judge of the Chief Court of Lower Burma), since 1907.

It is a gratifying fact that the connection of *Alumni* with their Alma Mater is rarely, if ever, severed either by lapse of years or by distance which may divide them. Space does not permit

of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Myra Hess, Carmen Hill, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Mrs. Tobias Matthay, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Irene Scharrer, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Granville Bantock, Joseph Barnby, John Francis Barnett, Thorpe Bates, Hubert Bath, Arnold Bax, William Henry Bell, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, York Bowen, Philip Brozel, A. von Ahn Carse, Eric Coates, Paul Corder, Frederick Corder, William G. Cusins, Benjamin J. Dale, Ben Davies, Eaton Fanning, Harry Farjeon, Neville Flux, Myles Birket Foster, Edward German, C. H. Allen Gill, Thomas Harper, Arthur Hinton, Joseph Holbrooke, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, John B. McEwen, Stewart Macpherson, Charles Macpherson, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Montague Phillips, Robert Radford, Frederick B. Ranalow, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Lionel Tertis, Arthur Goring Thomas, John Thomas, William Wallace, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extensions could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14th, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School, and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old premises.

The new Academy, which is to-day formally opened by H.R.H. Prince Arthur of Connaught, is central and easily reached; it is near the termini of three main lines (viz., Great Western, Great Central, and London and North Western Railways), and also is conveniently situated for access by various "Tubes" and omnibus services. It was designed by Messrs. Sir Ernest George, A.R.A., and Alfred B. Yeates, F.R.I.B.A., erected by Messrs. Wallis & Son, of Maidstone, at a cost of over sixty thousand pounds, and furnished by Messrs. Hampton & Sons. The building has a frontage of 181 feet, and the five floors above the ground attain a height of about 100 feet. The fabric is of Portland stone and red brick, with green slate roof. The whole of the woodwork is of teak, that material being adopted because of its non-combustible qualities. The building is in three sections:—the central portion contains the Entrance Hall, Grand Staircase, and most of the Class Rooms; the West wing contains the Administrative Offices, the General Library and the Angelina Goetz Library—a memorial to that amiable and talented lady, presented by her children—and the East wing consists of a handsome Concert Hall capable of seating an audience of over 800, and contains a fine Concert Organ (by Messrs. Norman & Beard) generously presented by Mrs. Threlfall in memory of her husband. Mr. Thomas Threlfall, as Chairman of the Committee of Management from 1887 until his death in 1907, rendered invaluable services to the Institution and endeared himself to all his colleagues and subordinates.

Describing his first visit to the new Academy, an eminent musical Critic said:

"Standing nearly 50 feet from the roadway in Marylebone Road, near the York Gate of Regent's Park, and within a stone's throw of Baker Street Station, the new buildings are unmistakable and have a really imposing appearance. Contained within the four walls are some fifty odd teaching rooms, besides the superb room set apart for the Principal, out of which opens the Secretary's room; business offices, separate waiting rooms for male and female students, and for the general public; and restaurants, wherein such students as are so disposed may obtain luncheon or afternoon tea. Telephones abound; indeed, there is a public telephone installed in the Entrance Hall. There is, too, a passenger lift, and a similar contrivance for the conveyance of pianofortes, a most useful possession in a building that contains over three score of such unwieldy instruments. And almost the most imposing room in the building, with its fine oak panelling, is set apart for the Council Chamber or Committee Room. In my wandering over the magnificent building I was very particularly struck by two facts. Of these, one was the extremely bright light that filled the house in every corner. Corridors were radiant,

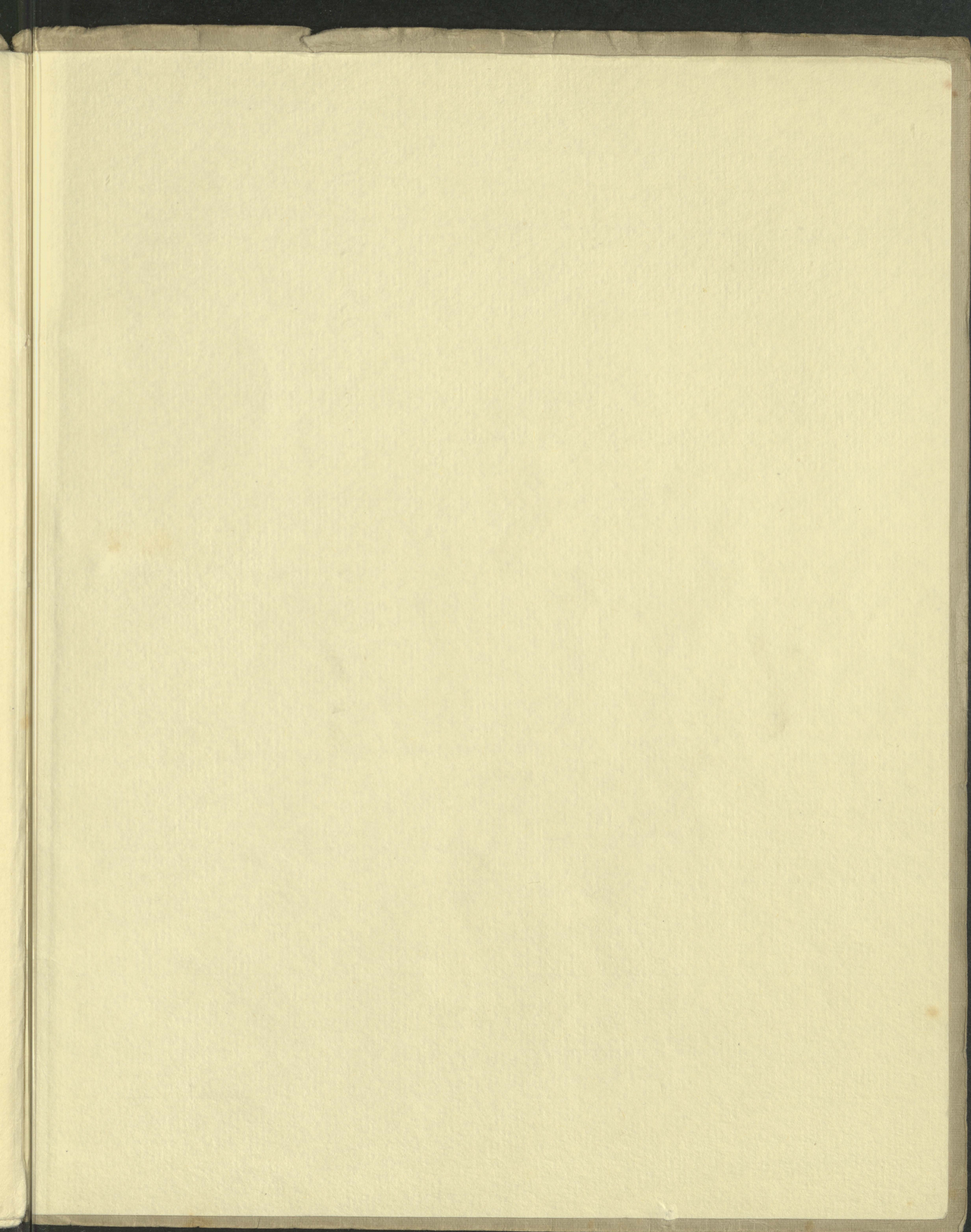
and every room (even such rooms as had sloping ceilings) was beautifully bright and light in the day time—a fact that obviously makes for healthiness. The other fact that struck me very forcibly was that while my guide and I looked into practically every room—and nearly every room was occupied by a professor or a lecturer and the pupils,—not a sound of music could be heard in the corridors. Indeed, save for the patter of busy feet and the brisk chatter of friend greeting friend after the holidays, and for the bright and cheery light, one might have been in the catacombs, so marked was the silence so far as music was concerned. The effect once or twice was almost comical, for as each room has double doors, the top panels of which are of glass, it was easy to see some singer evidently singing at the top of the voice, yet to all intents and purposes uttering no sound that was audible to us in the corridor a few feet away. Concrete floors and unburnable doors have done their duty nobly in destroying sound. Indeed, the new Royal Academy of Music is a superb home for Music. And who has paid the sixty thousand pounds or more that it has cost to erect? It is worth noting, for the immense credit it reflects, that not a farthing of the cost has, so far, been asked for from outside sources.* A number of ex-students have willingly contributed towards the cost of decorating the new home of their descendants, and the sum thus realised is to be utilised in the beautifying of the Concert Room."

The records of the Institution itself, and of the men who have contributed to its foundation, growth and successful work in the past, are matters of history; but of those who have assisted in bringing into existence the building which is to-day thrown open to the public, a word should here be said. Foremost among them is the Principal, Sir Alexander Campbell Mackenzie, Mus.D., LL.D., F.R.A.M., the sixth eminent British Musician to hold that office. As a Composer, Sir Alexander's work is too well known to require mention; but only those who are brought into intimate association with him are aware of the sound judgment, the broad grasp of the duties of his responsible position, the capacity to lead his band of colleagues and assistants and direct the policy of the Institution as well as the education of its students, and the versatile and untiring activity, which has distinguished his work at the Academy, enabling him to attract and endear to himself a staff of Professors unsurpassed in any country, and extend the reputation and influence of the Institution over which he presides.

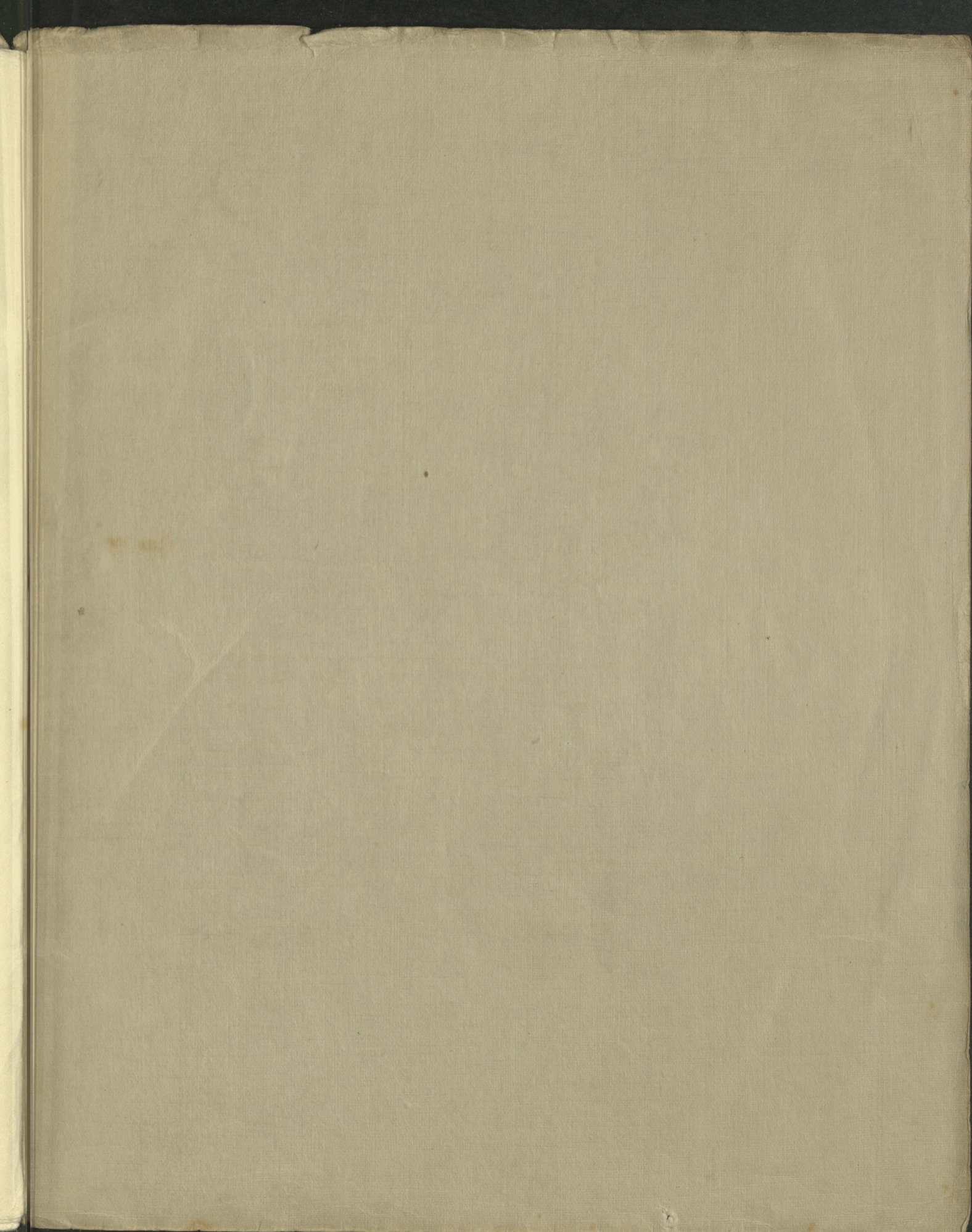
* Since these words were written the Governing Bodies have received several voluntary contributions from well-wishers, including £100 from the Clothworkers' Company and £250 from the R.A.M. Club, towards the balance still outstanding on the building.

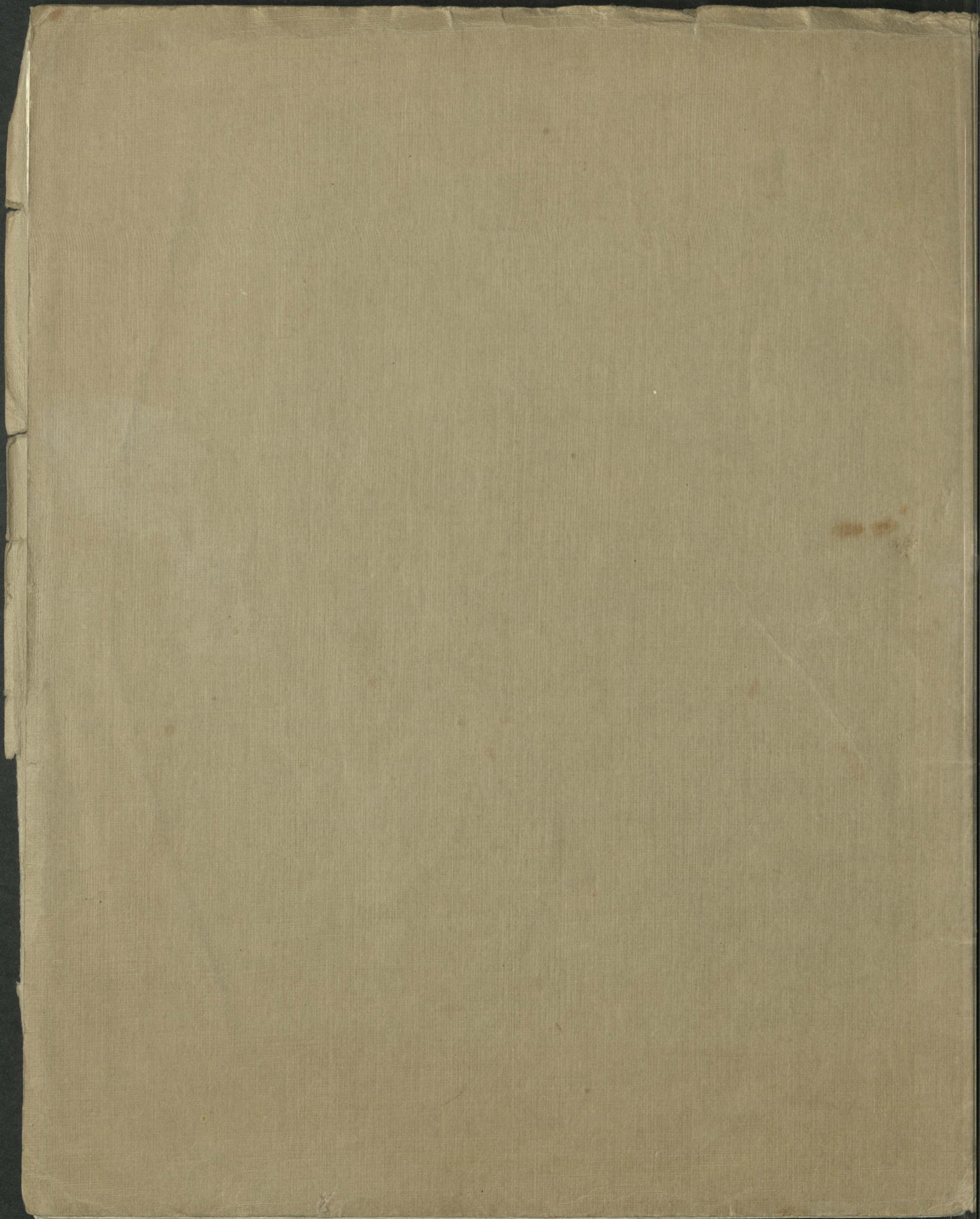
Other members of the Governing Bodies whose great services to the Academy call for special mention here are the Chairman, Mr. Alderman Cooper, who, first as Honorary Treasurer and latterly as Chairman of the Committee of Management, has devoted himself to the Institution with unsparing zeal; Mr. Charles Rube, who, as Honorary Treasurer and Member of Committee, has managed its financial and business affairs with singular ability; Sir George Donaldson, to whose energy and enthusiasm are due the acquisition of the present site and the first inspiration of the Architects; Messrs. R. Horton Horton-Smith, K.C., Ernest Mathews, and Edward W. Nicholls, whose business ability on the Committee has been of the utmost service; and Mr. Frederick Corder, who, as Curator, has for upwards of twenty years assisted the Principal in the management of the musical side of the Academy and more recently as Chairman of the House Committee. While Mr. Corder's services in these respects have been highly appreciated, his chief glory is that, as a Professor of Harmony and Composition of rare eminence, he has done more to form and direct the present and future school of British Composers than perhaps any man in the Kingdom. Another name well deserving mention is that of Mr. George G. T. Treherne, who, as Director and Official Solicitor, has for many years assisted in guiding the destiny of the old Institution, and has on many occasions rendered it very conspicuous service. It is not too much to say that the combined efforts of Directors, Committee, and Professors could hardly have been productive of the present results without the energetic co-operation of Mr. F. W. Renaut. His eminent services as Secretary have been at the disposal of the Academy for twenty-one years, and this is a fitting moment to acknowledge the great value of his initiative ability, patience, foresight and capacity for coping with the exceptional amount of varied detail which is his daily portion. The many duties pertaining to the Secretaryship can only be performed in so effective and unobtrusive a manner by one whose devoted interest centres in his office, and Mr. Renaut's large share in the progress of the Institution is not only due to his unremitting zeal and unique experience, but is the direct outcome of much labour of love. In all this he has been ably assisted by Mr. A. Alger Bell, Mr. Harold R. Hammond, and the other members of a loyal official staff.

Of all concerned—Directors, Committeemen, Professors, and officials—it may be asserted with confidence that they have worked together harmoniously and zealously to achieve the noble objects which Lord Westmorland had in view when he opened the old School at 4, Tenterden Street, ninety years ago, and that their future ambition will be assiduously to persevere in the same spirit which animated their predecessors.



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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

OFFICIAL OPENING

BY

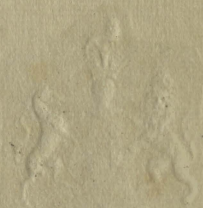
His Royal Highness

PRINCE ARTHUR OF CONNAUGHT,

K.G., G.C.V.O.

22nd JUNE, 1912.







Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

Patrons.

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

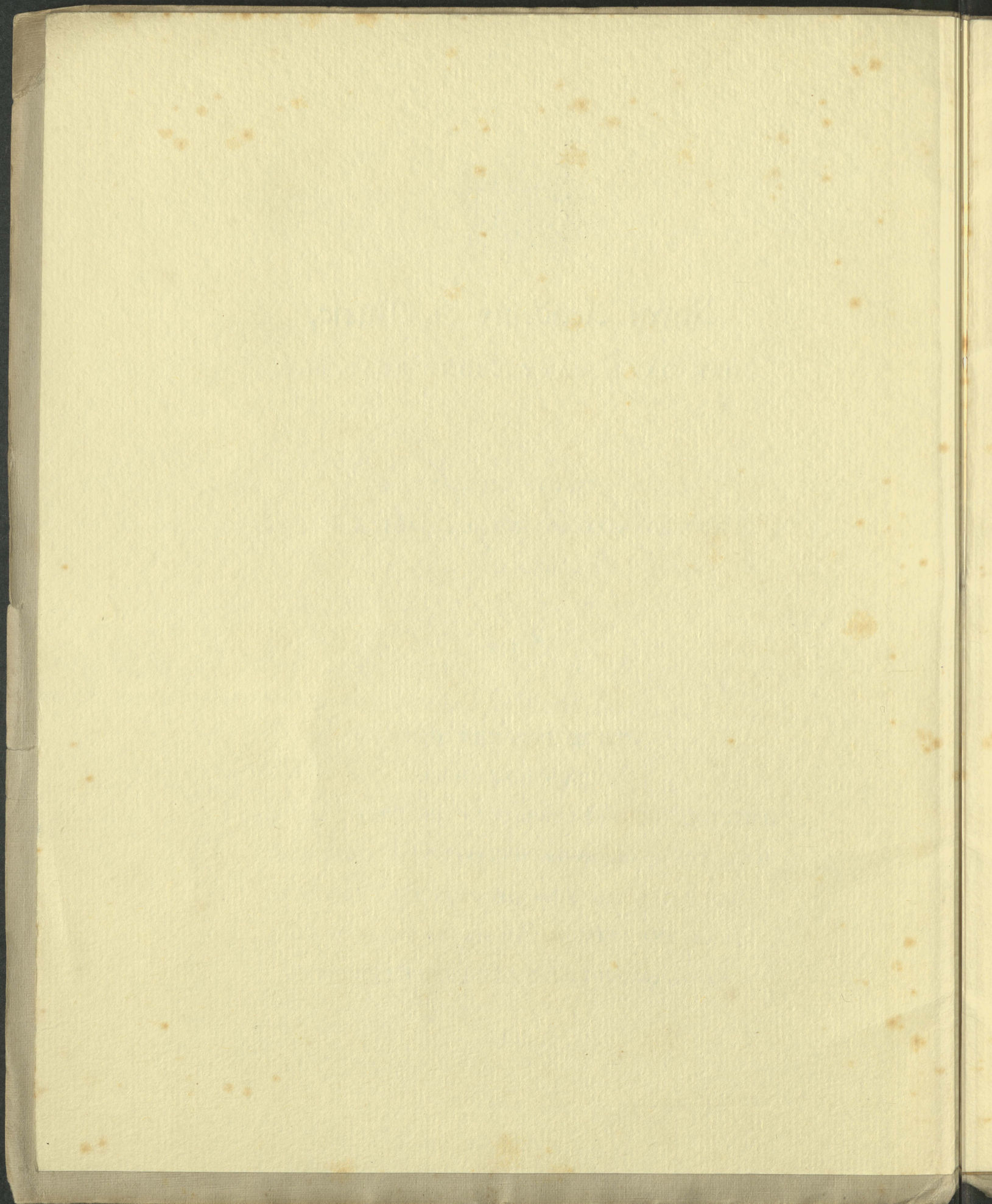
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE DUCHESS OF CONNAUGHT AND STRATHEARN.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN.



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THE LONDON COUNTY AND WESTMINSTER BANKING CO. LIMITED,
(Regent's Park Branch.)

Order of Proceedings.

3.0—Reception of H.R.H. Prince Arthur of Connaught by the Governing Bodies. Presentation of Master Key of the building by Mr. Alderman Cooper, Chairman of the Committee of Management, and inspection of the building by His Royal Highness.

3.15—Short Concert by the Students in Concert Hall.

3.45—Official Declaration of opening of building by His Royal Highness. Vote of thanks to His Royal Highness, to be moved by the Right Hon. Lord Alverstone, G.C.M.G., F.R.S., by Mr. Alderman Cooper, and Sir George Donaldson.

Refreshments will be served on every floor except the fourth and fifth.

The following Selection of Music will be played
from 2.30 to 3.0 :—

ORGAN Sonate in G, 1st Movement. Op. 28 *Elgar.*

VIOLIN AND ORGAN Benedictus. Op. 37 *Mackenzie.*

ORGAN Fantasia and Toccata in D minor. Op. 57 *Stanford.*

ORGAN - - - - H. W. RICHARDS.

VIOLIN - - - - HANS WESSELY.



Programme.

1. OVERTURE "The Inauguration of the House" *Beethoven.*

This Concert Overture (C major, Op. 122) was one of its composer's last works, being written in the Autumn of 1822 for the opening of the Josephstadt Theatre in Vienna. It has frequently been used for similar occasions, and seems particularly appropriate to the present ceremony in its mixture of scholastic severity, dignity and exuberant vitality.

2. INVOCATION Tone-Poem for Orchestra *A. C. Mackenzie.*

Written for the Centenary of the Philharmonic Society and produced at one of its recent Concerts, this work may fittingly be included in to-day's programme as the most recent product of its composer's muse, especially since the writer confesses to an intention of a prayer to St. Cecilia, patron saint of music. Continuity of melodic outline, breadth of period and a gradually evolved sonority, rising at times to passionate intensity, are its distinguishing features.

"Invocation" is one of a series of pieces from the same pen, in which the themes are developed at length and uninterruptedly, the Violins, in unison, maintaining the burden of the song.

FIFTY-PART MOTET "Sing unto God!" *F. Corder.*

FOR FEMALE VOICES, ORGAN, HARPS, TRUMPETS, AND DRUMS.

This work, short in duration but extensive in scope, is written for the present occasion and demands the unique resources of ten separate five-part Female Choirs, with a free instrumental accompaniment. The words, taken from the Psalms, are:—

"Sing unto God our strength; make a joyful noise to the God of Jacob.

Take a psalm and bring hither the timbrel with the pleasant harp and the psaltery.

Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.

Strengthen, O God, that which thou hast wrought for us.

For unless the Lord bless the house their labour is vain that build it.

Sing praises unto God. Amen."

After a solid opening in strict ten-part harmony, the voices are used in very varied combinations. The second half of the piece is a fugue in which the ten choirs enter in succession, with the subject always in five-part harmony, until all the fifty parts are really in motion. After a return to the opening theme, now in twenty parts, a powerful climax in fifty parts is reached and maintained to a sonorous conclusion.

THE NATIONAL ANTHEM *Dr. John Bull.*

GOD save our Gracious King,

Long live our noble King,

God save the King!

Send him victorious,

Happy and glorious,

Long to reign over us,

God save the King!

ORCHESTRA.

First Violins.

Mr. E. Quaife
(Principal)
Miss B. M. Bayly
Mr. H. J. Brine
Miss G. Daniel
Master W. Davies
Miss V. Godson
Mr. E. Hawke
Mr. W. D. List
Miss E. Loder
Mr. H. W. Norris
Miss P. A. N. Parker
Miss G. E. Powell
Miss M. Savory
Miss D. Shelton
Mr. J. Spink
Miss M. A. Start
Miss I. O. Tydeman
Miss A. M. Wells
Miss B. Whittingham

Second Violins.

Mr. D. Godfrey
(Principal)
Miss E. Abraham
Miss F. M. Allen
Miss K. Archer
Miss H. Cavell
Miss C. Clarke
Mr. G. England
Miss N. R. MacLennan
Miss G. K. Martin
Miss F. G. Moore
Miss M. Morgan
Miss C. K. Newell

Second Violins (contd.)

Miss K. G. Petts
Miss E. C. Pitcher
Miss V. C. Rowland
Miss M. Snow
Miss J. Vivian
Miss Mai Williams

Violas.

Mr. J. T. Lockyer
(Principal)
Mr. J. K. Bauer
Miss N. Fulcher
Miss L. Gaskell
Master F. Howard
Miss M. Lethaby
Miss P. Mitchell
Miss W. Small
Miss E. Wingfield

Cellos.

Miss M. Mukle
(Principal)
Miss M. Bernard
Miss G. M. Cooke
Miss F. Donaldson
Miss D. Forster
Mr. A. Gauntlett
Miss D. Griffiths
Mr. C. T. Latham
Mr. V. Montefiore
Miss K. J. O'Brien
Mr. B. Pitt
Miss E. Vivian
Mr. C. H. Waghorn

Double-Basses.

Mr. E. A. Carrodus*
(Principal)
Mr. H. E. Lodge
Mr. G. Parnell*
Mr. P. Stanley
Mr. C. Stewart*

Flutes.

Miss E. Penville
(Principal)
Mr. Evan Jones
Mr. Carl Steiner

Oboes.

Miss L. Bull
(Principal)
Miss M. Melliar

Clarinets.

Mr. H. W. Stutely
(Principal)
Miss T. Hunt
Miss F. Thomas

Bassoons.

Mr. W. James*
(Principal)
Mr. A. L. Ward

Horns.

Mr. F. M. Guttridge
(Principal)
Mr. A. E. Brain*
Mr. T. Busby*
Mr. A. Penn

Trumpets.

Mr. F. G. James*
(Principal)
Master H. Alexander
Master I. R. L. Kennedy

Trombones.

Mr. F. Klink*
(Principal)
Mr. E. Atherley*
Mr. R. Evans*

Timpani.

Mr. H. Penn

Bass Drum, Triangle, &c.

Mr. Alfred Quaife

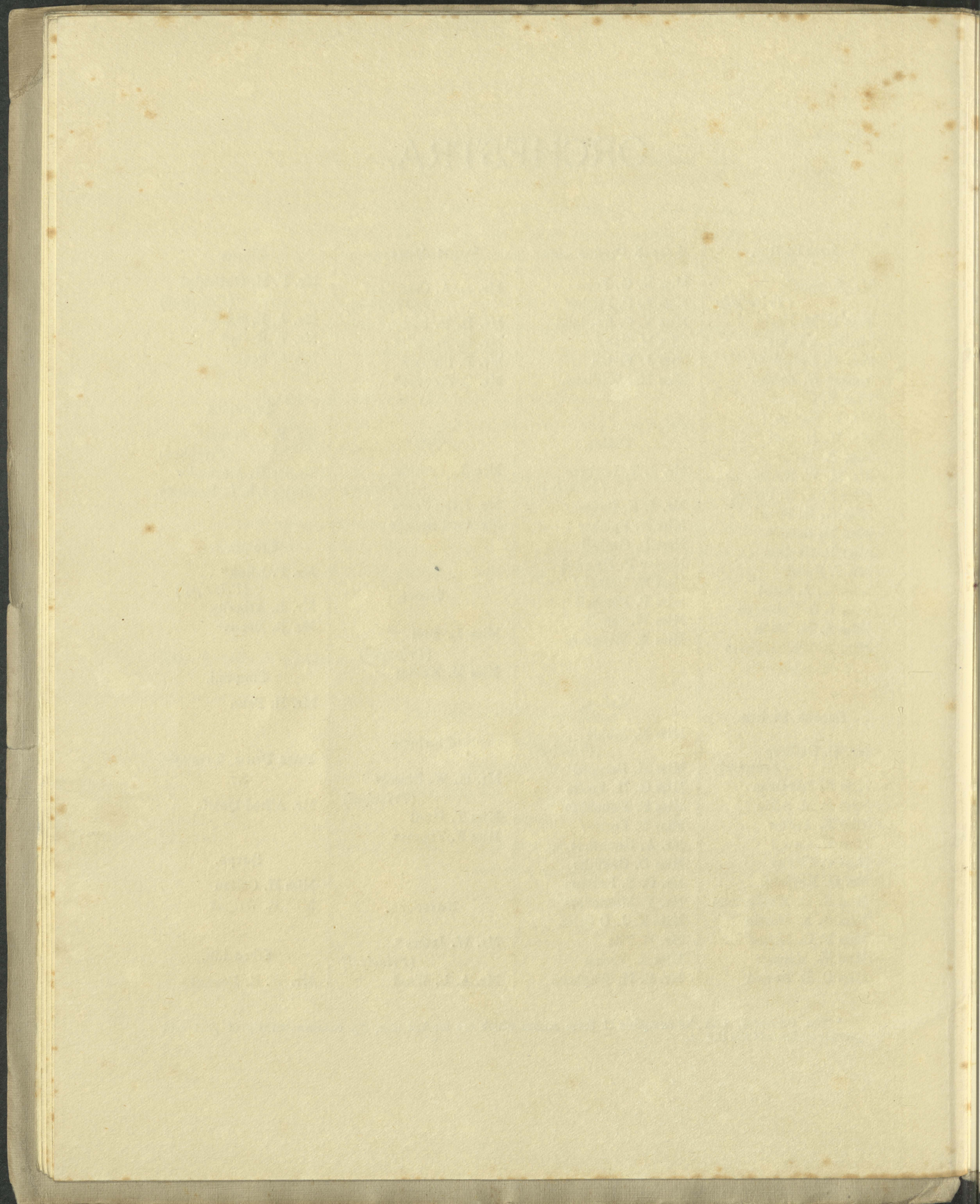
Harps.

Miss H. Colton
Miss R. Wright

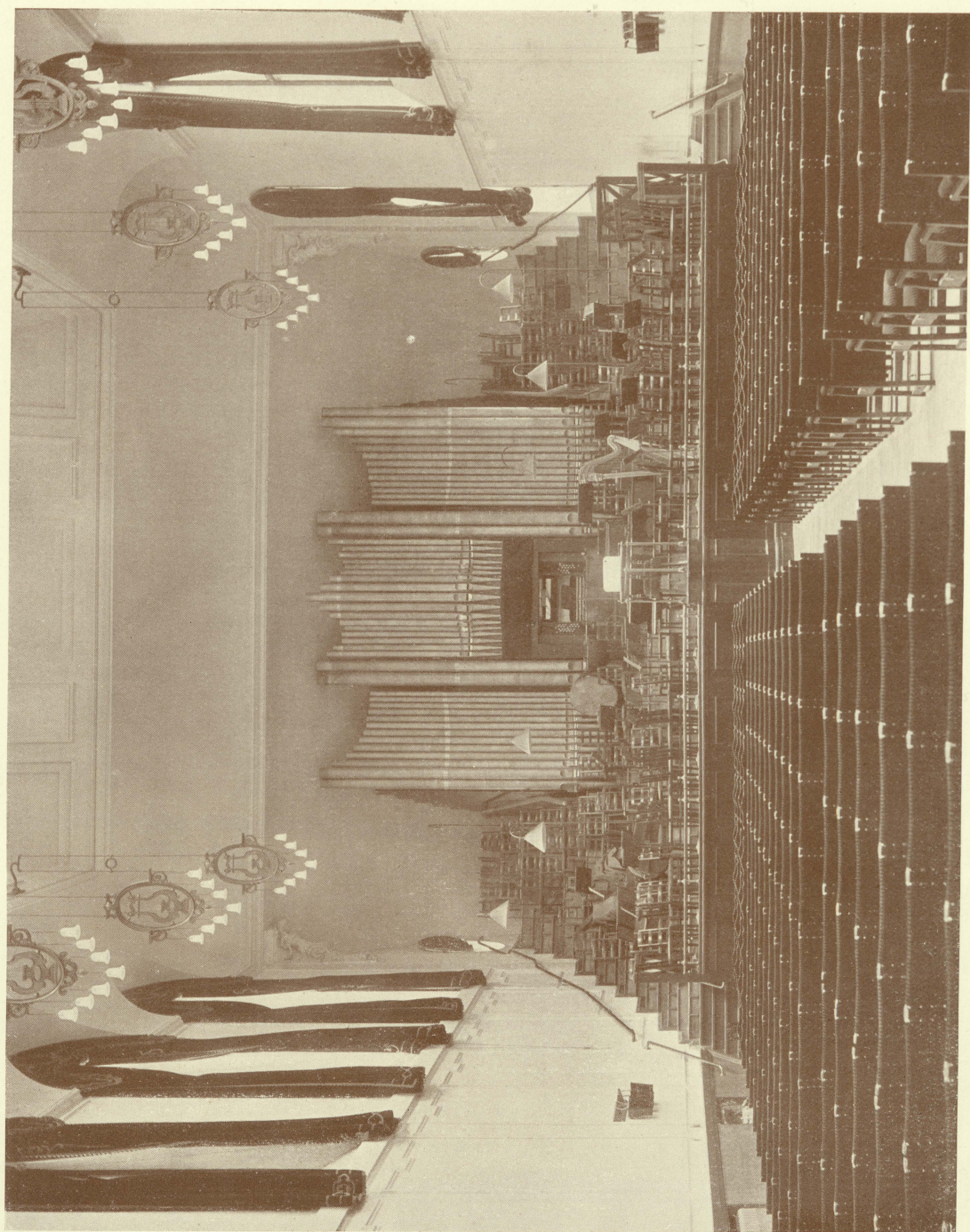
Librarian.

Mr. W. E. Renaut

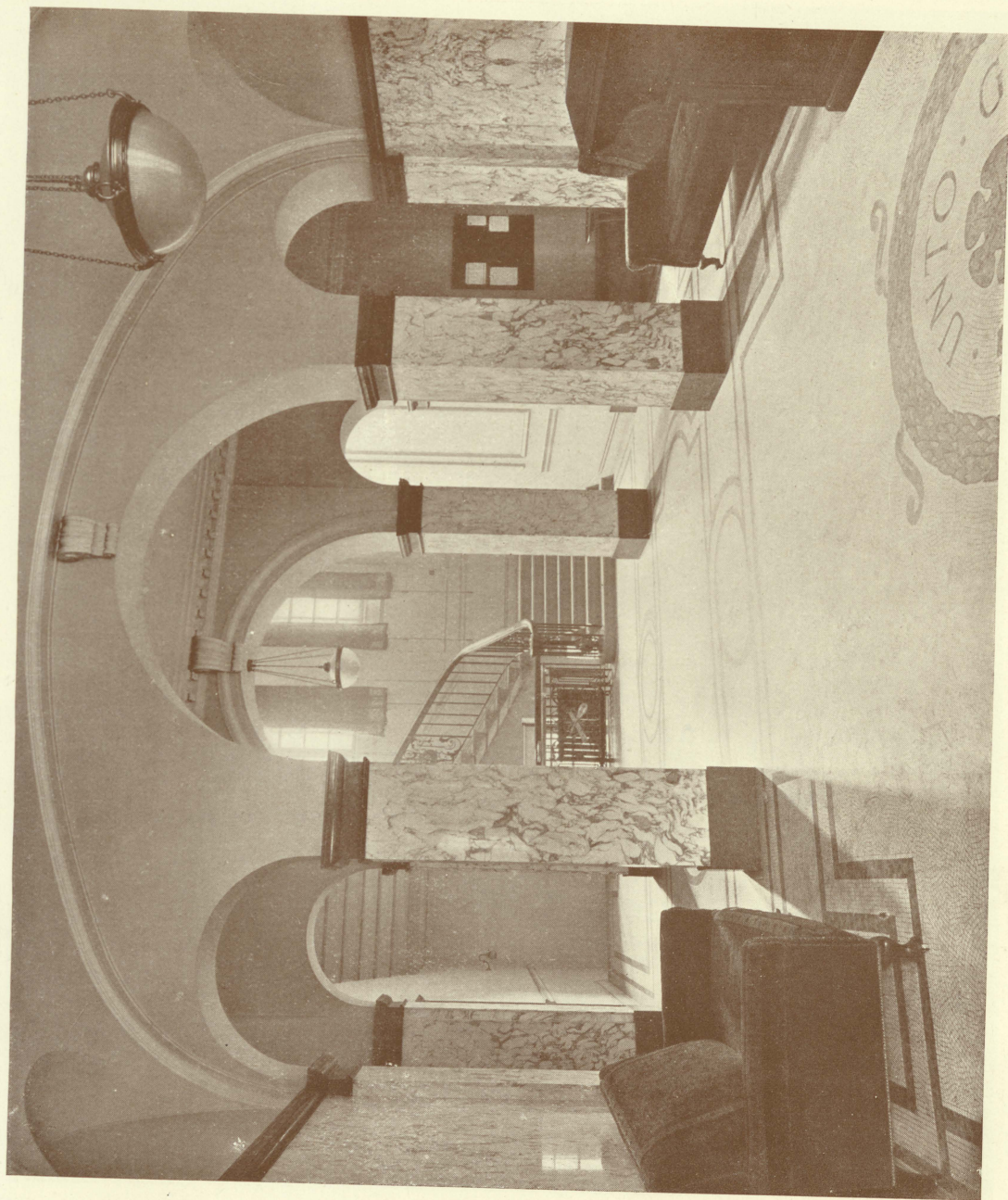
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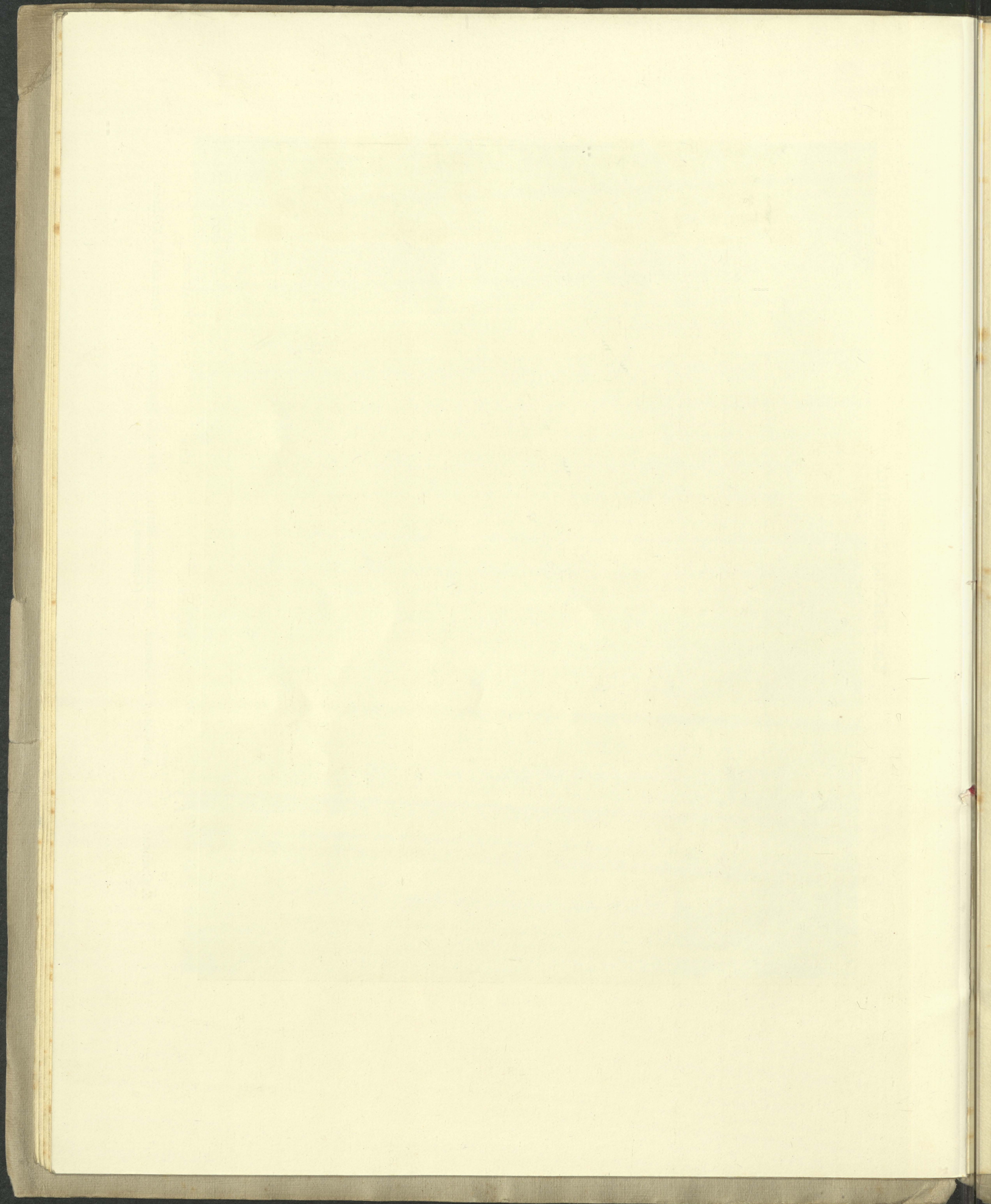


The Staircase.

The Building Committee.



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F. CORDER.	ALDERMAN E. COOPER.	R. HOKTON-SMITH (Chairman).	SIR A. C. MACKENZIE.
			EDWARD W. NICHOLS.





Royal Academy of Music.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas. His Majesty further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its Funds.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the distribution of prizes in the year 1897, and the present Sovereign, King George V., with his Consort, Queen Mary, have recently indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. The Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. The Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

These duties and privileges were extended by a Supplemental Charter granted on the 16th December, 1910, by which the Academy is empowered to "do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary for or conducive to such effecting and carrying out."

During the ninety years of its existence, the Academy has laboured steadfastly to achieve these objects. Its work in the cause of musical education has been carried on, with the help of many eminent musicians and lovers of music, by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888. That its work has been successful is attested by the fact that starting with only twenty students in 1823, the number now under training is over 500, and that of the thousands who have received their musical training within its walls, a very large number have risen to positions of eminence and distinction and have extended the good work, not only throughout Great Britain, but to the Colonies and India.

The Curriculum is comprehensive and is such as to fit a student for the Profession of Music, whether as Performer or Teacher. A large number of Scholarships, Exhibitions and Prizes are founded, and are competed for periodically by the students and candidates for admission as such. The benefits of the Academy organization are extended to non-students by means of its examinations and lectures and by the operations of the Associated Board—a body formed in 1889 by combination with the Royal College of Music under the Presidency of H.R.H. The Prince of Wales for holding local examinations in Music throughout Great Britain and the Colonies.

The initial work of the former Chairmen of the Board, the late Lord Charles Bruce and the late Mr. Thomas Threlfall, has been continued most zealously and effectively by Sir William E. Bigge, M.A. (some time Puisne Judge of the Chief Court of Lower Burma), since 1907.

It is a gratifying fact that the connection of *Alumni* with their Alma Mater is rarely, if ever, severed either by lapse of years or by distance which may divide them. Space does not permit

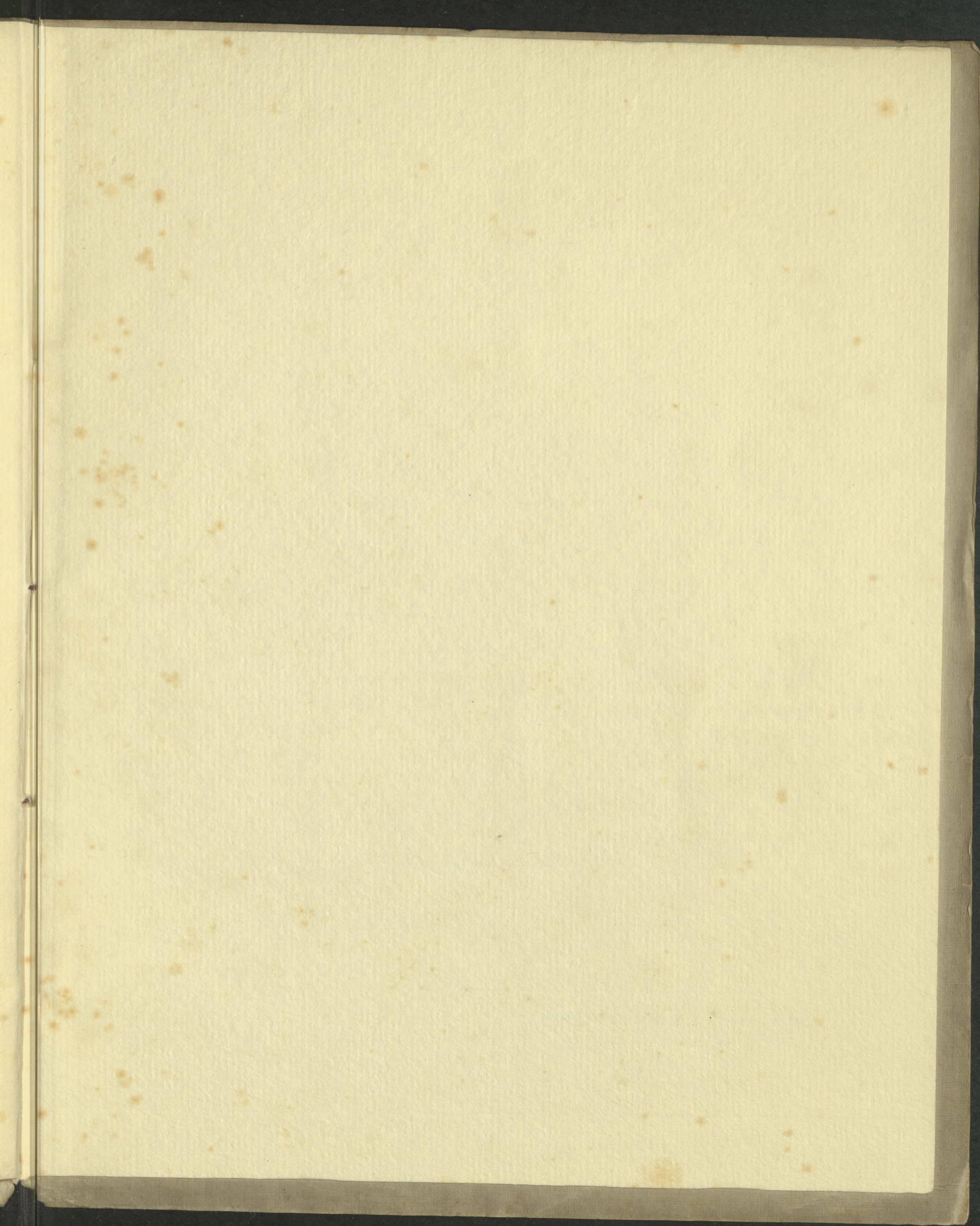
of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Myra Hess, Carmen Hill, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Mrs. Tobias Matthay, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Irene Scharrer, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Granville Bantock, Joseph Barnby, John Francis Barnett, Thorpe Bates, Hubert Bath, Arnold Bax, William Henry Bell, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, York Bowen, Philip Brozel, A. von Ahn Carse, Eric Coates, Paul Corder, Frederick Corder, William G. Cusins, Benjamin J. Dale, Ben Davies, Eaton Fanning, Harry Farjeon, Neville Flux, Myles Birket Foster, Edward German, C. H. Allen Gill, Thomas Harper, Arthur Hinton, Joseph Holbrooke, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, John B. McEwen, Stewart Macpherson, Charles Macpherson, Tobias Matthay, Arthur O'Leary, Arthur W. Payne, Montague Phillips, Robert Radford, Frederick B. Ranalow, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Lionel Tertis, Arthur Goring Thomas, John Thomas, William Wallace, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extensions could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14th, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911.

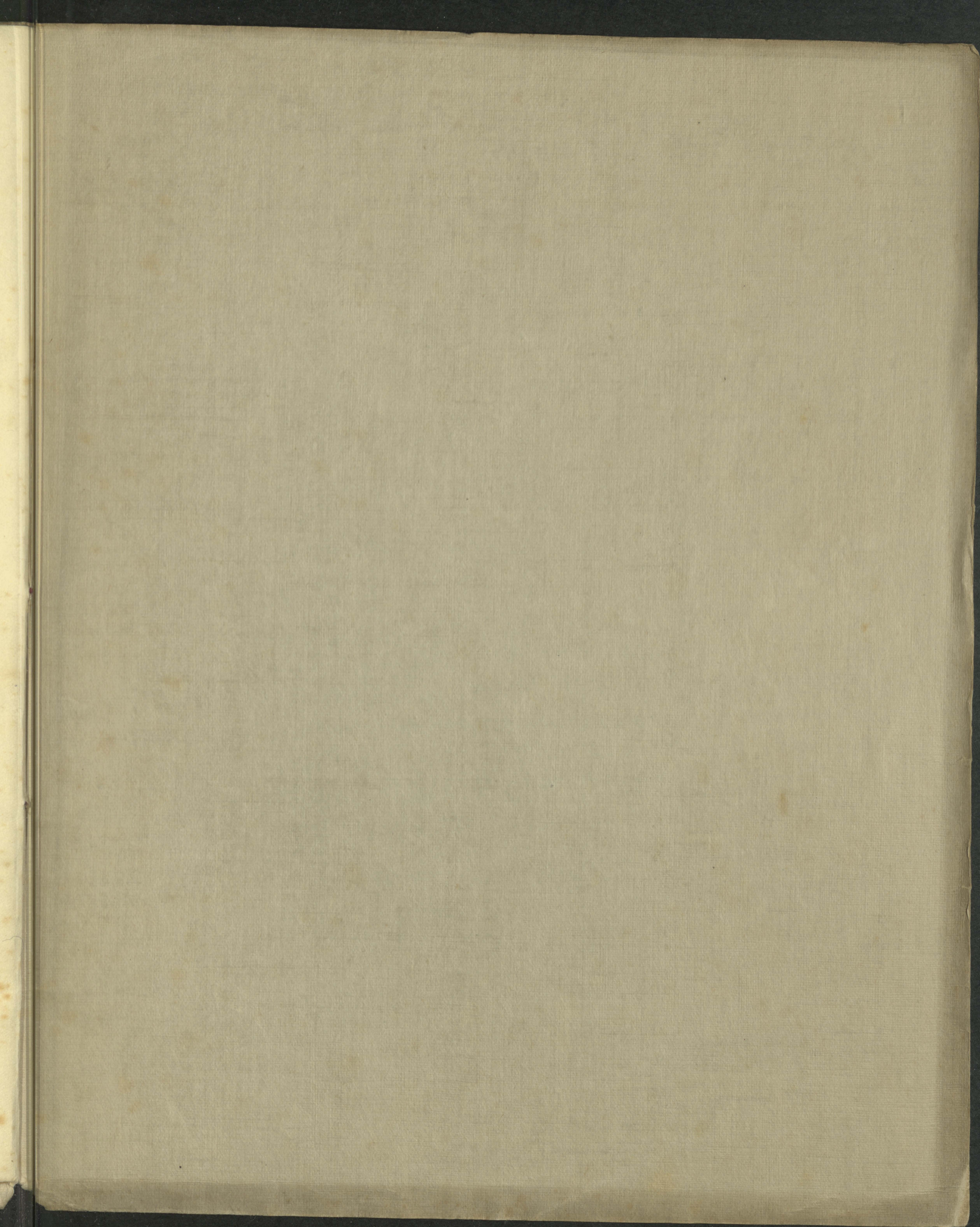
Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School, and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old premises.

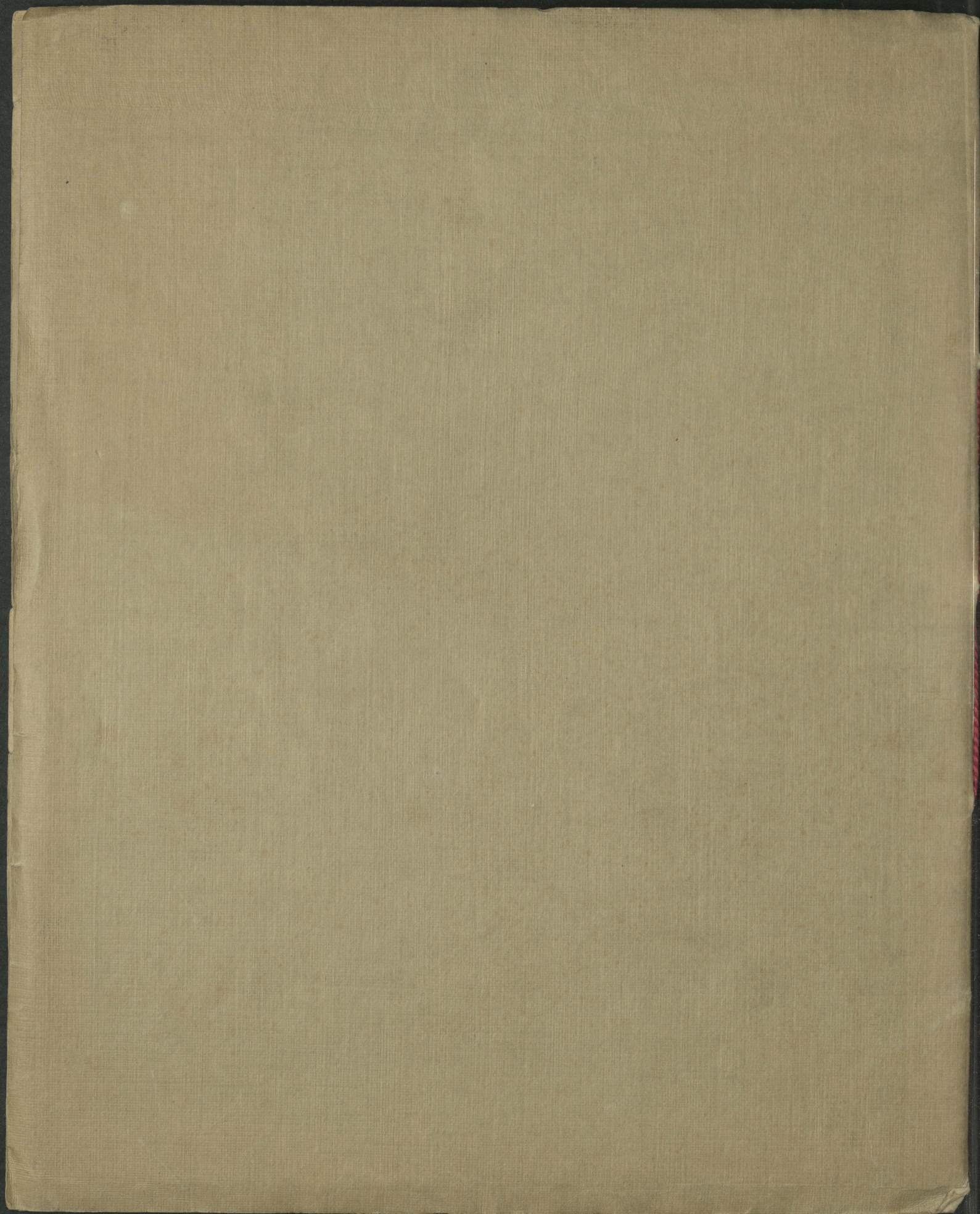
Other members of the Governing Bodies whose great services to the Academy call for special mention here are the Chairman, Mr. Alderman Cooper, who, first as Honorary Treasurer and latterly as Chairman of the Committee of Management, has devoted himself to the Institution with unsparing zeal; Mr. Charles Rube, who, as Honorary Treasurer and Member of Committee, has managed its financial and business affairs with singular ability; Sir George Donaldson, to whose energy and enthusiasm are due the acquisition of the present site and the first inspiration of the Architects; Messrs. R. Horton Horton-Smith, K.C., Ernest Mathews, and Edward W. Nicholls, whose business ability on the Committee has been of the utmost service; and Mr. Frederick Corder, who, as Curator, has for upwards of twenty years assisted the Principal in the management of the musical side of the Academy and more recently as Chairman of the House Committee. While Mr. Corder's services in these respects have been highly appreciated, his chief glory is that, as a Professor of Harmony and Composition of rare eminence, he has done more to form and direct the present and future school of British Composers than perhaps any man in the Kingdom. Another name well deserving mention is that of Mr. George G. T. Treherne, who, as Director and Official Solicitor, has for many years assisted in guiding the destiny of the old Institution, and has on many occasions rendered it very conspicuous service. It is not too much to say that the combined efforts of Directors, Committee, and Professors could hardly have been productive of the present results without the energetic co-operation of Mr. F. W. Renaut. His eminent services as Secretary have been at the disposal of the Academy for twenty-one years, and this is a fitting moment to acknowledge the great value of his initiative ability, patience, foresight and capacity for coping with the exceptional amount of varied detail which is his daily portion. The many duties pertaining to the Secretaryship can only be performed in so effective and unobtrusive a manner by one whose devoted interest centres in his office, and Mr. Renaut's large share in the progress of the Institution is not only due to his unremitting zeal and unique experience, but is the direct outcome of much labour of love. In all this he has been ably assisted by Mr. A. Alger Bell, Mr. Harold R. Hammond, and the other members of a loyal official staff.

Of all concerned—Directors, Committeemen, Professors, and officials—it may be asserted with confidence that they have worked together harmoniously and zealously to achieve the noble objects which Lord Westmorland had in view when he opened the old School at 4, Tenterden Street, ninety years ago, and that their future ambition will be assiduously to persevere in the same spirit which animated their predecessors.



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Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

hamber ncert

AT THE

ROYAL ACADEMY OF MUSIC,

On Monday, November 4, 1912,

At Three o'clock.

SPECIAL TRAINING COURSE FOR TEACHERS.

THIS Course has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of GENERAL MUSICIANSHIP (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the pianoforte side.

The Course consists of a series of Lecture-Lessons by specialists in the following subjects :—

- (I.) The fundamentals of teaching Pianoforte Technique and Interpretation (elementary and advanced).
- (II.) Ear-Training and Sight-Singing.
- (III.) Aural and Keyboard Harmony-Study.
- (IV.) Musical Analysis (including the study of Form and of the characteristics of Music of various periods).
- (V.) Class-Singing and Voice-Production for Children.
- (VI.) Elementary Psychology as applied to teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional,* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may, from time to time, be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement (for fees see other side); but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

* The student may be exempted from this lesson under certain circumstances.

The Fees payable for separate Courses are as follows :

					Per Term.		
					£	s.	d.
Fundamentals of Pianoforte Technique and Interpretation—							
	<i>Elementary</i>	..	..	..	1	1	0
	<i>Advanced</i>	{	Mr. Beringer	..	1	11	6
			Mr. Matthey	..	1	11	6
Ear-Training and Sight-Singing	..	..	..	..	1	1	0
Aural Harmony	..	..	..	..	1	11	6
Musical Analysis	..	..	..	..	1	11	6
Class-Singing and Voice-Production	..	..	..	..	1	1	0
Elementary Psychology	..	..	..	..	1	1	0
Tonality and Notation	..	..	..	..	1	11	6
Phrasing as conditioned by construction	..	..	..	..	1	11	6

Non-Academy students are required to pay an extra fee of half-a-guinea per course.

SPECIAL TEACHERS' EXAMINATION.

(See Special Syllabus.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon. Such persons will pay reduced fees.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry will be one month before the date of examination in the Autumn of 1913, as announced in the Special Examination Syllabus.

The Syllabus of the Special Examination referred to in the foregoing paragraphs will be forwarded on application.

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Song, “Chanson de l’Automate” (*Contes d’Hoffmann*) *Offenbach.*

MISS MABEL NEWTON HARDY.

(George Mence Smith Scholar.)

CHROMATIC FANTASIA AND FUGUE—Pianoforte *Bach.*

MASTER JAMES CHING.

SONG "The Old Superb" *Stanford.*

MR. LEONARD HUBBARD.

(Ada Lewis Scholar.)

QUARTET IN C MINOR (Op. 15)—

Pianoforte, Violin, Viola, and Violoncello *Gabriel Fauré.*

Scherzo. Adagio. Allegro molto.

MR. BRIAN NASH, MR. WILLIE DAVIES, MR. HERBERT BRINE,

AND MR. AMBROSE GAUNTLETT.

TWO CELTIC SONGS { (a) "Longing" } ... *H. Priestley Smith.*
(MSS.) { (b) "Lullaby" } (Goring Thomas Scholar.)

MISS ETHEL E. BILSLAND.

(Macfarren Scholar.)

FANTASIE CAPRICE—Violin *Vieuxtemps.*

MISS LESBIA HARRISON.

(Associated Board Exhibitioner.)

VARIATIONS ON A THEME BY HAYDN (Original Version)—

Two Pianofortes *Brahms.*

MISS ALMA GOATLEY AND MISS ELLINOR YEATMAN.

BECHSTEIN CONCERT GRAND PIANOFORTES

PROGRAMME.

MONDAY, NOVEMBER 4th, 1912

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

FIRST MOVEMENT FROM SONATA IN G—

Violin and Pianoforte... .. *Brahms.*

MISS HELEN CAVELL AND MR. VIVIAN LANGRISH.

ÉTUDES SYMPHONIQUES—Pianoforte *Schumann.*

MR. GREVILLE COOKE.

(Sir Michael Costa Scholar.)

SONGS ... { (a) "April"
(b) "A last year's Rose"
(c) "Song of the Blackbird" } *Roger Quilter.*

MISS MAY PURCELL.

(a) "APRIL."

APRIL, April,
Laugh thy girlish laughter;
Then, the moment after,
Weep thy girlish tears!
April, that mine ears
Like a lover greetest,
If I tell thee, sweetest,
All my hopes and fears,
April, April,
Laugh thy golden laughter,
But, the moment after,
Weep thy golden tears!

William Watson.

(b) "A LAST YEAR'S ROSE."

FROM the brake the Nightingale,
 Sings exulting to the Rose ;
 Though he sees her waxing pale
 In her passionate repose.
 While she triumphs waxing frail,
 Fading, even while she glows ;
 Though he knows
 How it goes—
 Knows of last year's Nightingale
 Dead with last year's Rose.

Wise the enamoured Nightingale,
 Wise the well-belovèd Rose !
 Love and life shall still prevail,
 Nor the silence at the close
 Break the magic of the tale
 In the telling, though it shows
 Who but knows
 How it goes !
 Life a last year's Nightingale,
 Love a last year's Rose.

W. E. Henley.

(c) "SONG OF THE BLACKBIRD."

THE Nightingale has a lyre of gold,
 The Lark's is a clarion call,
 And the Blackbird plays but a boxwood flute,
 But I love him best of all.
 For his song is all of the joy of life,
 And we in the mad spring weather,
 We two have listened till he sang
 Our hearts and lips together.

W. E. Henley.

ANDANTE MODERATO }
 ALLEGRO MAESTOSO } From Trio in E flat (MS.)—

Pianoforte, Violin, and Violoncello ... Henry Penn.
 (Thalberg Scholar.)

MR. HENRY PENN, MASTER FRANK HOWARD, AND

MISS DORIS GRIFFITHS.

SONG ... "Chanson de l'Automate" (*Contes*
d'Hoffmann) ... Offenbach.

MISS MABEL NEWTON HARDY.

(George Mence Smith Scholar.)

LES oiseaux dans la charmille,
 Dans les cieux l'astre du jour,
 Tout parle à la jeune fille
 D'amour.

Voilà la chanson gentille,
 La chanson d'Olympia.

Tout ce qui chante et résonne,
 Et soupire, tour à tour,
 Émeut son cœur qui frissonne
 D'amour,

Viola la chanson mignonne,
 La chanson d'Olympia.

CHROMATIC FANTASIA AND FUGUE—Pianoforte... Bach.

MASTER JAMES CHING.

SONG "The Old Superb" *Stanford.*

MR. LEONARD HUBBARD.

(Ada Lewis Scholar.)

THE wind was rising easterly, the morning sky was blue,
 The Straits before us opened wide and free ;
 We look'd towards the Admiral, where high the Peter flew,
 And all our hearts were dancing like the sea.
 The French are gone to Martinique with four and twenty sail,
 The "Old Superb" is old and foul and slow ;
 But the French are gone to Martinique, and Nelson's on the trail,
 And where he goes the "Old Superb" must go.

So Westward ho! for Trinidad, and Eastward ho! for Spain,
 And "Ship Ahoy!" a hundred times a day ;
 Round the world if need be, and round the world again
 With a lame duck lagging all the way.

The "Old Superb" was barnacled and green as grass below,
 Her sticks were only fit for stirring grog ;
 The pride of all her midshipmen was silent long ago,
 And long ago they ceased to heave the log.
 Four year out from home she was, and ne'er a week in port,
 And nothing save the guns aboard her bright ;
 But Captain Keats he knew the game, and swore to share the sport,
 For he never yet came in too late to fight.

So Westward ho! &c.

"Now up, my lads," the Captain cried, "for sure the case were hard
 If longest out were first to fall behind ;
 Aloft, aloft with studding sails, and lash them on the yard,
 For night and day the Trades are driving blind."
 So all day long and all day long behind the fleet we crept,
 And how we fretted none but Nelson guessed ;
 But ev'ry night the "Old Superb," she sail'd while others slept,
 Till we ran the French to earth with all the rest.

O 'twas Westward ho! &c.

QUARTET IN C MINOR (Op. 15)—

Pianoforte, Violin, Viola, and Violoncello ... *Gabriel Fauré.*
 Scherzo. Adagio. Allegro molto.

MR. BRIAN NASH, MR. WILLIE DAVIES,
 MR. HERBERT BRINE, AND MR. AMBROSE GAUNTLETT.

TWO CELTIC SONGS { (a) "Longing" } *H. Priestley Smith.*
 (MSS.) { (b) "Lullaby" } (Goring Thomas Scholar.)

MISS ETHEL E. BILSLAND.
 (Macfarren Scholar.)

(a) "LONGING."

WOULD I were the cool wind that's blowing from the sea,
 Each loneliest valley I would search till I should come to
 thee:

In the dew on the grass is your name, dear, i' the leaf on the
 tree—

O would I were the cool wind that's blowing from the sea.

O would I were the cool wind that's blowing far from me—

The grey silence, the grey waves, the grey wastes of the sea.

Fiona Macleod.

(b) "LULLABY."

Lennavon-mo,

Lennavon-mo,

Who is it swinging you to and fro,

With a long low swing and a sweet

low croon,

And the loving words of a mother's

rune?

Lennavon-mo,

Lennavon-mo,

Who is it swinging you to and fro?

I am thinking it is an Angel fair,

The Angel that looks on the gulf from the

lowest stair

And swings the green world upward by its

leagues of sunshine hair.

Lennavon-mo,
 Lennavon-mo,
 It is only a little wee lass you are,
 Eily-mo-chree,
 But as this wee blossom has roots in the
 depths of the sky,
 So you are at one with the Lord of
 Eternity—

Bonnie wee lass that you are,
 My morning star,
 Eily-mo-chree,
 Lennavon-mo,
 Lennavon-mo.

Fiona Macleod.

FANTASIE CAPRICE—Violin *Vieuxtemps.*

MISS LESBIA HARRISON.

(Associated Board Exhibitioner.)

VARIATIONS ON A THEME BY HAYDN (Original

Version). Two Pianofortes *Brahms.*

MISS ALMA GOATLEY AND MISS ELLINOR YEATMAN.

BECHSTEIN CONCERT GRAND PIANOFORTES.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 30 to 35.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 28). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1913
*SIR MICHAEL COSTA	Composition	September, 1913
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1914
†JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	periodically
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1914
*SIR JOHN GOSS	Organ	periodically
†STAINER EXHIBITION	Organ	Annually in Sept.
*MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1913
†DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1913
†ROSS	Wind Instruments	Michaelmas, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
† ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1915
† THOMAS THRELFALL	Chosen by the Committee	April, 1913
† MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.

MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello playing.

JULIA LENÉY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

CHARLES RUBE PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Ensemble Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for THE MANNS MEMORIAL PRIZE. [Singing.]

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
FENCING AND PHYSICAL DRILL.
 DANCING.
STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in *italics* in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

FEES.

The fees payable by ordinary Students are:—		£	s.	d.
For the Entrance Examination	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	...	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	...	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	4	4	0
Two lessons per week (30 minutes each)	...	7	7	0
Additional Second Study, one lesson per week	...	2	2	0
Operatic Class (Ordinary Students)	...	1	11	6
“ “ (Students who discontinue all other subjects)	...	3	3	0
Dramatic Class (Ordinary Students)	...	2	2	0
“ “ (Students who discontinue all other subjects)	...	3	3	0
†Diction	...	1	1	0
Elocution	...	1	1	0
Accompaniment	...	1	1	0
Dancing	...	1	1	0
Stage Dancing	...	1	1	0
Deportment	...	0	15	0
Fencing (per course of twelve lessons)	...	2	2	0
Italian	...	1	1	0
French	...	1	1	0
German	...	1	1	0

Special Training course Lecture-Lessons as per Special Prospectus.

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912-13.

Michaelmas Term began on MONDAY, 23rd SEPTEMBER, 1912, and closes on SATURDAY, 14th DECEMBER, 1912.

Lent Term begins MONDAY, 6th JANUARY, 1913, and closes on SATURDAY, 29th MARCH, 1913.

Midsummer Term begins MONDAY, 28th APRIL, 1913, and closes on SATURDAY, 19th JULY, 1913.

ENTRANCE EXAMINATIONS, 1912-13.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 2nd JANUARY, 1913, at 2.

For the Lent Half-Term, WEDNESDAY, 12th FEBRUARY, 1913, at 3.

For the Midsummer Term, FRIDAY, 25th APRIL, 1913, at 2.

For the Midsummer Half-Term, WEDNESDAY, 4th JUNE, 1913, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908
in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,440 Candidates have presented themselves for this examination, of whom an average of 29.65 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

The following Contributions have been received towards a

Students' Aid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES : E. E. COOPER and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
In memory of Miss Esther Hill, the gift of her friends	52	10	0
In memory of Mary Burgess, Student, from her friends at the R.A.M. ...	100	0	0
Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
Blakiston, Sydney, Esq., Hon. R.A.M.	10	0	0
Bowen, E., Esq.	3	3	0
Bowen, E., Esq. (second donation)	2	2	0
Bowen, E., Esq. (third donation)	5	5	0
Chapman, Spencer, Esq.	52	10	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., F.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq. (deceased)	10	10	0
Feeny, Peter J., Esq., J.P.	2	2	0
Forrest, Miss Ada, A.R.A.M.	1	1	0
Gill, Allen, Esq., F.R.A.M.	2	2	0
Goldsmid, Lady	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Haynes, Battison, Esq., the Bequest of the late	100	0	0
Hereford Festival, 1906, Committee... ..	10	0	0
Homan, E. Esq. (per Fred. Walker, Esq., Hon. R.A.M.)	52	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Lewis, Miss L.	1	1	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M. (deceased)	5	5	0
Macfarren, Walter, Esq., Bequest of the late	100	0	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LL.D., D.C.L., F.R.A.M. ...	100	0	0
Mallam, Dalton, Esq.	1	1	0
Margetson, Stewart, Esq.	2	2	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Mayer, Daniel, Esq., J.P.	5	5	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Probyn-Williams, Miss H. H.	52	10	0
Ramsden, Archibald, Esq.	105	0	0
Ramsden, Archibald, Esq. (2nd donation)	100	0	0

Students' Aid Fund—continued.

	£	s.	d.
Renshaw, J., Esq.	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.	1	1	0
R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	0
Royal Academy of Music—The Bequest of William Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sparrow, Charles E., Esq.	3	14	0
Stratheona and Mount Royal, The Right Hon. Lord	210	0	0
Tertis, Lionel, Esq., A.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walker, Fred., Esq., Hon. R.A.M.	25	0	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

Agnew, Philip L., Esq.	2	2	0
A. I. L.	7	6	0
Beringer, Oscar, Esq., Hon. R.A.M.	3	3	0
Bláha, Josef, Esq., Hon. R.A.M.	5	5	0
Child, Miss Annie M., F.R.A.M.	2	2	0
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0
Cooper, Edward E., Esq.	5	5	0
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Dyke, Spencer, Esq., A.R.A.M.	4	14	6
Feeny, Peter J., Esq., J.P.	1	1	0
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Greenall, Sir Gilbert, Bart.	1	1	0
Iles, Edward, Esq., Hon. R.A.M.	12	12	0
Kastner, Alfred, Esq.	4	4	0
Mathews, Ernest, Esq.	1	1	0
McEwen, John B., Esq., F.R.A.M.	9	9	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Phillips, Charles, Esq.	3	3	0
Roller, Mrs. Alexander	2	2	0
Russell, Mrs., A.R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	2	2	0
Threlfall, Mrs.	10	0	0
Walenn, Herbert., Esq., F.R.A.M.	3	3	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	25	0	0			
HER MAJESTY QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G., F.R.S.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lillias Pringle)	1	1	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bailey, W. H., Esq., M.D.	1	1	0			
Bailey, Mrs. W. H.	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Brown, Henry Francis, Esq.	5	5	0			
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., F.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, B. J., Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, Robert, Esq.	2	2	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0	25	0	0
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebbs, Mrs. M. E.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Farquharson, Mrs. Horace	1	1	0			
Ferrari, Miss F. J.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Fitch, Frederick George, Esq.	3	3	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Flexman, Miss H.	1	1	0			
Flux, Neville, Esq., F.R.A.M.	2	2	0			
Fox, Miss Esther J.	1	1	0			
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A.	1	1	0			
Gill, Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0
Graham, Mrs.	1	1	0			
Greenall, Sir Gilbert, Bart. C.V.O.	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grocers' Company				5	0	0
Hailstone, Mrs.				12	12	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
Howard-Jones, Evelyn, Esq., Hon. R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hume, W. W. F., Esq.				12	12	0
Hunt, A., Esq.	1	1	0			
Hunter, James, Esq.				12	12	0
Huntley, Dr. G. F.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
Iles, Edward, Esq., Hon. R.A.M.	1	1	0			
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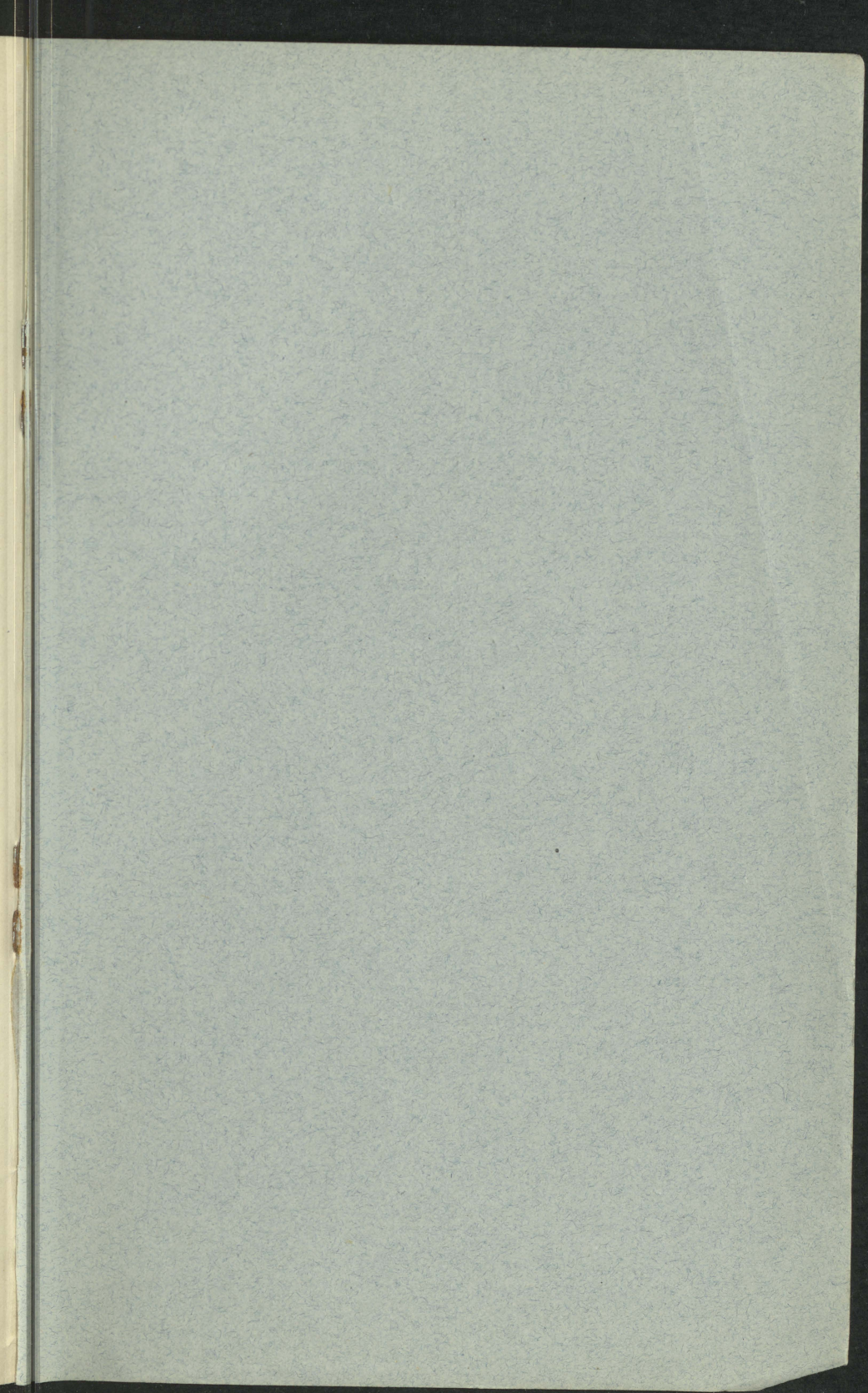
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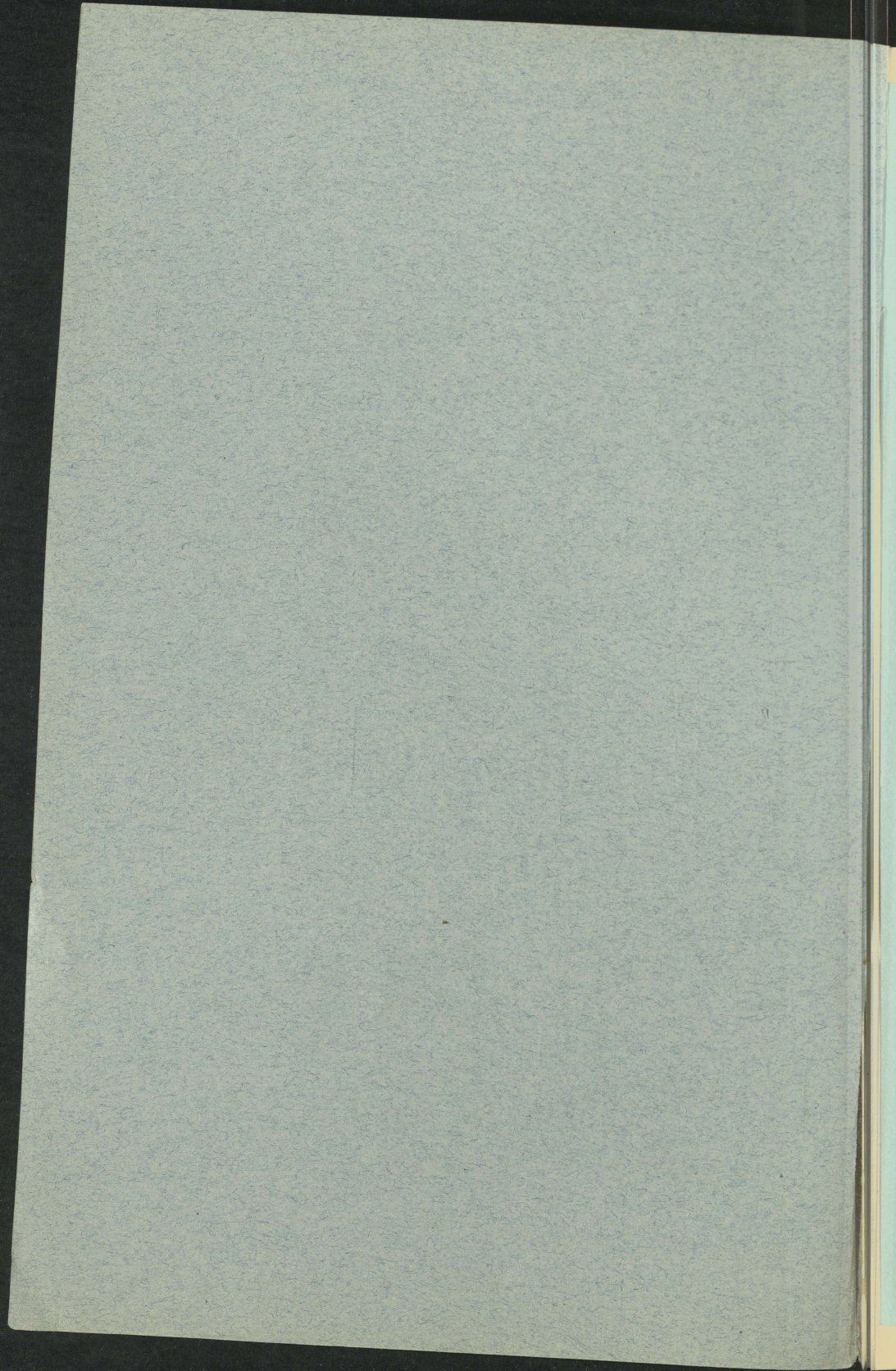
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AT THE

ROYAL ACADEMY OF MUSIC,

On Wednesday, November 27, 1912,

At Three o'clock.



SPECIAL TRAINING COURSE FOR TEACHERS.

This Course has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of GENERAL MUSICIANSHIP (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the pianoforte side.

The Course consists of a series of Lecture-Lessons by specialists in the following subjects :—

- (I.) The fundamentals of teaching Pianoforte Technique and Interpretation (elementary and advanced).
- (II.) Tonality and Notation.
- (III.) The teaching of Ear-Training and Sight-Singing.
- (IV.) Aural and Keyboard Harmony-Study.
- (V.) Musical Analysis (including the study of Form and of the characteristics of Music of various periods).
- (VI.) Class-Singing and Voice-Production for Children.
- (VII.) Phrasing as conditioned by Construction.
- (VIII.) Elementary Psychology as applied to teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional,* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may from time to time be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement (for fees see other side); but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

* The student may be exempted from this lesson under certain circumstances.

The Fees payable for separate Courses are as follows :

						Per Term.		
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Fundamentals of Pianoforte Technique and Interpretation—								
	<i>Elementary</i>	..	..	..	..	1	1	0
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Ear-Training and Sight-Singing	..	..	..	..	..	1	1	0
Aural Harmony	..	..	..	..	..	1	11	6
Musical Analysis	..	..	..	..	..	1	11	6
Class-Singing and Voice-Production	..	..	..	..	..	1	1	0
Elementary Psychology	..	..	..	..	..	1	1	0
Tonality and Notation	..	..	..	..	..	1	11	6
Phrasing as conditioned by construction	..	..	..	..	..	1	11	6

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SPECIAL TEACHERS' EXAMINATION.

(See Special Syllabus.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon. Such persons will pay reduced fees.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry will be one month before the date of examination in the Autumn of 1913, as announced in the Special Examination Syllabus.

The Syllabus of the Special Examination referred to in the foregoing paragraphs is published at Easter.

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BRIANT, ROWLAND, A.R.A.M.
HUNTLEY, G. F., Mus. D. Cantab.
MARTIN, SIR GEORGE C., M.V.O., Mus. D.
Oxon. et Cantuar., Hon. R.A.M.
PERKINS, C. W.
RICHARDS, H. W., Mus. D. Dunelm., Hon.
R.A.M.
STEGGALL, REGINALD, F.R.A.M.

HARP.

KASTNER, ALFRED.
THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BLÁHA, JOSEF, Hon. R.A.M.
CATHIE, PHILIP, A.R.A.M.
DYKE, SPENCER, A.R.A.M.
GIBSON, ALFRED, Hon. R.A.M.
PARKER, W. FRYE, F.R.A.M.
WESSELY, HANS, Hon. R.A.M.
WOOF, E. ROWSBY, A.R.A.M.

VIOLA.

LOCKYER, JAMES T., A.R.A.M.
WOOF, E. ROWSBY, A.R.A.M.

VIOLONCELLO.

DE MUNCK, Chev. ERNEST, Hon. R.A.M.
GILL, C. H. ALLEN, F.R.A.M.
PARKER, B. PATTERSON, F.R.A.M.
PEZZE, ALESSANDRO, Hon. R.A.M.
WALENN, HERBERT, F.R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WINTERBOTTOM, CHARLES, Hon. R.A.M.

FLUTE.

WOOD, DANIEL S.

HAUTBOY.

MALSCH, W. M., Hon. R.A.M.

CLARINET.

CLINTON, G. A., Hon. R.A.M.

BASSOON.

JAMES, EDWIN F., Hon. R.A.M.

For continuation of Professorial Staff, see over.

PROFESSORIAL STAFF—continued.

HORN.	DANCING.
BORSODORF, ADOLPH F., Hon. R.A.M.	SOUTTEN, B.
TRUMPET & CORNET.	DEPORTMENT & GESTURE.
SOLOMON, J., A.R.A.M.	SOUTTEN, B.
TROMBONE.	FENCING & PHYSICAL DRILL.
MATT, ALBERT E.	BERTRAND, FELIX.
MILITARY MUSIC.	ITALIAN LANGUAGE.
STRETTON, Major A., M.V.O.	ROSSI, F.
DICTION AND ELOCUTION.	FRENCH LANGUAGE.
CHILD, Miss ANNIE M., F.R.A.M.	PELLUET, AUGUSTE P.
LESINGHAM, HENRY.	GERMAN LANGUAGE.
THOMAS, Miss KATIE, F.R.A.M.	PERCIVAL, P. M. P., M.A.

SUB-PROFESSORS.

HARMONY.	PIANOFORTE.	VIOLIN.
BILSLAND, Miss ETHEL E.	COOPER, DAVID.	HAWKE, EDGAR.
NYE, Miss ELSIE M.	COOPER, Miss ELSIE.	TYDEMAN, Miss OLIVE.
PERRY, HORACE G.	COTTER, Miss GERTRUDE.	
	DOUBLEDAY,	
	Miss KATHERINE.	
SINGING.	DOWN, Miss F. LILLIAN.	VIOLONCELLO.
BLAKE, Miss JANIE.	GOATLEY, Miss ALMA.	
COOKE, Miss PHEBE.	HOGG, Miss KATHARINE.	
WALKER, Miss MARJORIE.	LEMON, Miss GWLADYS G.	
	MARR, Miss FLORENCE E.	
	NASH, BRIAN.	
	SCHWERDTNER,	FLUTE.
	Miss GERTRUD.	STEINER, JOSEPH.
	SYMONS, BERNARD MCCARA.	

Conductor of Orchestral and Choral Practices—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Ensemble Playing Classes under the direction of
HANS WESSELY, Hon. R.A.M., JOSEF BLÁHA, Hon. R.A.M., and SPENCER DYKE, A.R.A.M.

Sight-Singing Classes—T. B. KNOTT, F.R.A.M., S. HARTLEY BRAITHWAITE, A.R.A.M.,
and F. PERCIVAL DRIVER, A.R.A.M.

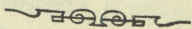
Sight Reading and Elements of Music—S. H. BRAITHWAITE, A.R.A.M., and
Miss E. C. RUDALL, A.R.A.M.

Operatic Class—EDGARDO LEVI, Hon. R.A.M.

Dramatic Class—

Choir-Training Class—H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Literary Examinations—HENRY LESINGHAM.



❖ PROGRAMME. ❖



ALLEGRO }
ADAGIO } from Sonata in D minor—Violin and Pianoforte... *Brahms.*

MISS MURIEL WANNELL AND MISS LILIAN GASKELL.

SONG "The Tryst" *Jean Sibelius.*

MISS DORA DELISE.

(Westmorland Scholar.)

GAVOTTE—Two Harps *Poenitz.*

MISS HILDA COLTON AND MISS RACHEL WRIGHT.

SONGS { "Night"
"Kisses"
"Morning Song" } *Garnet Wolseley Cox.*

MR. WALTER E. SUTCH.

ROMANCE AND FINALE FROM VIOLIN SONATA IN A (MS.)

Gilbert Bolton.
(Student.)

MR. HERBERT BRINE AND MR. BRIAN NASH.

DUET "The hour is late" (*Faust*) *Gounod.*

MISS NELLIE EVANS AND MR. GERALD HARRIS.

NUIT D'ÉTÉ }
CARILLON } Pianoforte *Liapounov.*

MISS FLORENCE MARR.

QUARTET IN D FLAT (Op. 15)—

Two Violins, Viola, and Violoncello ... *Dohnányi.*

Andante—Allegro. Presto acciaccato. Molto Adagio—Animato—Andante.

MR. HERBERT BRINE, MISS LESBIA HARRISON,

MASTER FRANK HOWARD, AND MISS MARGARET BERNARD.

RECIT. AND AIR... "Eri tu" (*Un Ballo in Maschera*)... *Verdi.*

MR. RAYMOND ELLIS.

VARIATIONS AND FUGUE ON A THEME OF BACH—

Two Pianofortes *Winkler.*

MASTER PHILIP A. LEVI AND MR. LEO LEVINS.

PIANOFORTES BY MESSRS. JOHN BROADWOOD.

PROGRAMME.

WEDNESDAY, NOVEMBER, 27th, 1912.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ALLEGRO } from Sonata in D minor—Violin and
ADAGIO } Pianoforte *Brahms.*

MISS MURIEL WANNELL AND MISS LILIAN GASKELL.

SONG "The Tryst" *Jean Sibelius.*

Miss DORA DELISE.

(Westmorland Scholar.)

FROM her lover's tryst a girl came homeward,
Came with crimson fingers;
Said her mother, "What has made your fingers crimson,
dearie?"

Then she answered, "I was plucking roses;
'Twas a little thorn that pricked my finger."

From her tryst again the girl came homeward,
Came with lips all crimson;
Said her mother, "What has made your lips so crimson,
dearie?"

Then she answered, "I was eating berries;
'Twas the juice that stained my lips so crimson."

Yet again from trysting came she homeward,
Came with cheeks so ashen;
Said her mother, "What has made your cheeks so ashen,
dearie?"

Then she answered, "Dig a grave, O mother!
Hide me there and set a cross above it:

On the cross then cut the words I tell you:
'Homeward once she came with crimson fingers,
Crimson were they from her lover's fingers;
Then again she came with lips all reddened,
Redden'd were they by her lover's kisses;
Last of all she came with cheeks all ashen,
Turn'd to ashes by her lover's falsehood.'"

William Wallace.

GAVOTTE—Two Harps Poenitz.
 Miss HILDA COLTON AND Miss RACHEL WRIGHT.

SONGS ... { (a) "Night"
 (b) "Kisses"
 (c) "Morning Song" } Garnet Wolseley Cox.

MR. WALTER E. SUTCH.

(a) NIGHT.

THE day is done, the birds have gone to sleep,
 The night-wind murmurs sadly o'er the lea.
 The sun has set, before me lies the deep.
 The silent brooding mystery of the sea.
 I stand alone where but an hour ago
 We met to say farewell before we parted.
 An hour that seems a year, for now I know
 That you are gone and I am broken-hearted.

(b) KISSES.

KISS me with the kisses of your hair,
 And let the silken softness of each tress
 Fall o'er my face until I see the sun
 Shine as thro' some dull gold wilderness.
 Sweet, oh my sweet, than whom none is more fair,
 Kiss me with the kisses of your hair.
 Kiss me with the kisses of your lips,
 The burning scarlet kisses of your mouth,
 And let me feel your breath upon my cheek
 Like some sweet zephyr blowing from the south.
 Bend down your head, and as the wild bee sips,
 Kiss me with the kisses of your lips.

(c) MORNING SONG.

OH happy morn, I greet you,
 Send out my heart to meet you.
 Rejoice with me, ye trees and birds,
 Send out a joy beyond all words, this summer
 morning.
 Look your brightest, distant hills,
 Laugh your lightest, silver rills.
 For me the day of love is dawning.

Last night when out the moon did shine,
 She promis'd, promis'd to be mine,
 Mine, mine ; oh, rapture.
 Oh ! happy morn, I greet you,
 Send out my heart to meet you.
 Rejoice with me ye trees and birds,
 Send out a joy beyond all words.
 Oh ! happy morn, I greet you.
 Send out my heart to meet you
 This summer morning.

ROMANCE AND FINALE from Violin Sonata in A (MS.)

Gilbert Bolton.

(Student.)

MR. HERBERT BRINE AND MR. BRIAN NASH.

DUET ... "The hour is late" (*Faust*) ... *Gounod.*

MISS NELLIE EVANS AND MR. GERALD HARRIS.

Margarita. THE hour is late ! Farewell !

Faust. O never leave me now, I pray !
 Why not enjoy this some moments longer ?
 Let me gaze on the vision before me,
 While from yon ether blue
 Look how that star of eve,
 Bright and tender lingers o'er me
 To love thy beauty too.

Mar. O what rapture ! Like a spell
 Does the evening enchant me !
 With a radiance mysterious it enchants me !
 It spreads a languid charm—
 I feel without alarm.
 With melody enwind me,
 And all my heart subdue !

.

Let me now try my fortune.

Faust. What is this ?

Mar.

Only a play.

Let me but try ?

Faust.

What is it, what is now her fancy.

Mar.

He loves me! Yet he loves me not. . . . He loves me!

Faust.

Ah! 'tis no tale betraying,

The flow'r has told thee true.

Repeat the word anew,

That Nature's herald brings thee,

He loves thee :

In that spell defy what fate can do.

In love no mortal power

Faithful heart from heart can sever ;

Whate'er the weal or woe,

We'll faithful be for ever.

Both.

Ever true! Ever faithful !

Faust.

O tender moon, O starry heav'n

Silent above thee,

Where the angels are enthron'd,

Hear, as I swear how dearly do I love thee.

Mar.

Yet once again, beloved one,

Let me hear thee ;

It is but life to be near thee,

Thine own, and thine alone !

Speak, love ! Let me hear thee !

Faust.

Margarita.

Mar.

Ah ! Begone.

Faust.

Unkind one

To bid me thus begone.

Mar.

Ah ! Begone. Do I falter ?

Ah ! I dare not hear.

Ah ! How I falter, I faint with terror.

Ah ! Pity and spare the heart of Margarita.

Faust.

O dear one, let me remain and cheer thee,

Nor drive me hence with brow severe.

Margarita, I implore the one I love.

Mar.

By that tender vow that we have sworn,

By that secret torn from me,

I entreat you only in mercy to begone.

Adieu. Begone, I pray you.

Begone, in mercy go.

NUIT D'ÉTÉ } —Pianoforte Liapounow.
 CARILLON }

MISS FLORENCE MARR.

QUARTET IN D FLAT (Op. 15)—

Two Violins, Viola, and Violoncello ... Dohnányi.

Andante—Allegro. Presto acciaccato. Molto Adagio—Animato—Andante.

MR. HERBERT BRINE, MISS LESBIA HARRISON,
 MASTER FRANK HOWARD, AND MISS MARGARET BERNARD.

RECIT. AND AIR “Eri tu” (*Un Ballo in Maschera*) .. Verdi.
 MR. RAYMOND ELLIS.

RECIT.

A LZATI! là, tuo figlio a te concedo riveder.
 Nell' ombra e nel silenzio, là, il tuo rossore e l'onta mia
 nascondi!

Non è su lei, nel suo fragile petto che colpir degg'io! Altro, ben
 altro sangue a terger dessi l'offesa: il sangue tuo!

E lo trarrà'l pugnale, dallo sleal tuo core: delle lacrime mie
 vendicator!

AIR.

Eri tu che macchiavi quell' anima,
 La delizia dell' anima mia,
 Che m'affidi e d'un tratto esecrabile
 L'universo avveleni per me!

Traditor!

Che compensi in tal guisa—
 Dell' amico tuo primo la fè!
 O dolcezze perdute! O memorie d'un amplesso
 Che l'essere india!—
 Quando Amelia sì bella, sì candida,
 Sul mio seno brillava d'amor:
 È finita: non siede che l'odio
 E la morte nel vedovo cor!
 O dolcezze perdute!
 O speranze d'amor.

English Version.

RECIT.

Rise, I say! This I grant thee:
 Upon thy son to gaze once more.
 In gloom profound, and silence, there,
 Thy guilty blushes and my shame be hidden.
 'Tis not on her, on her frail tender bosom, that I'll
 wreak my vengeance!
 Not she, nay, 'tis another whose blood shall wipe
 out the insult,
 'Tis thine, oh! traitor!
 Deep in thy breast this blade I'll plunge,
 Deep in thy faithless craven heart,
 Thus, for all my great anguish I'll have revenge,
 I'll have revenge, revenge at last.

AIR.

It was thou who hast blighted the soul I lov'd,
 The delight and the joy of my being;
 Whom I trusted, yet who vilely betray'd me thus,
 Changing all the world's beauty for me, into
 poisonous hate!
 Traitor vile! Thou hast foully requited all the love
 that I gave thee,
 All the love of thy comrade and friend!
 Ah! farewell to this love, 'tis a mem'ry,
 As a phantom it fades for ever!
 When Amelia, so radiant and beautiful, to my heart
 so fondly told her love!
 When Amelia lay at rest on my passionate breast
 and told all her love!
 All is ended. And nothing but hatred and death
 now abide in this desolate heart!
 Oh! farewell to hope. Farewell to love.
 All is lost, lost for aye! For aye! For aye.

VARIATIONS AND FUGUE on a Theme of Bach—

Two Pianofortes *Winkler.*

MASTER PHILIP A. LEVI AND MR. LEO LIVENS.

PIANOFORTES BY MESSRS JOHN BROADWOOD.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidency by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1913
*SIR MICHAEL COSTA	Composition	September, 1913
*GORING THOMAS	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1914
†JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY	Singing	September, 1913
†GEORGE MENCE SMITH	Singing	January, 1913
†ROSS	Singing	Annually in July
†ANNE E. LLOYD EXHIBITION	Singing	Conferred periodically
†LILIAN ELDEE	Singing	Annually in Dec.
†POTTER EXHIBITION	Pianoforte	April, 1914
*THALBERG	Pianoforte	Annually in Sept.
†SIR JOHN GOSS	Organ	September, 1914
†STAINER EXHIBITION	Organ	Annually in Sept.
†MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1913
*DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH	Violin	December, 1912
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	Michaelmas, 1913
†ROSS	Wind Instruments	Michaelmas, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1915
‡ THOMAS THRELFALL	Chosen by the Committee	September, 1913
‡ MARY BURGESS MEMORIAL FUND ..	Any branch of Music	April, 1913
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PEREIRA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for [Singing].
- THE MANNS MEMORIAL PRIZE.
- EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
- ARTHUR BEARE PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 " ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION AND ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study. Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term ..	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0

Special Training course Lecture-Lessons as per Special Prospectus.

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912-13.

Michaelmas Term began on MONDAY, 23rd SEPTEMBER, 1912, and closes on SATURDAY, 14th DECEMBER, 1912.

Lent Term begins MONDAY, 6th JANUARY, 1913, and closes on SATURDAY, 29th MARCH, 1913.

Midsummer Term begins MONDAY, 28th APRIL, 1913, and closes on SATURDAY, 19th JULY, 1913.

ENTRANCE EXAMINATIONS, 1912-13.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 2nd JANUARY, 1913, at 2.

For the Lent Half-Term, WEDNESDAY, 12th FEBRUARY, 1913, at 3.

For the Midsummer Term, FRIDAY, 25th APRIL, 1913, at 2.

For the Midsummer Half-Term, WEDNESDAY, 4th JUNE, 1913, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, *Paying Students*, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908,
in Memory of their Mother.)

This library contains about 850 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,440 Candidates have presented themselves for this examination, of whom an average of 29·65 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Summer and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	25	0	0			
QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Lord, G.C.M.G., F.R.S.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bailey, W. H., Esq., M.D.	1	1	0			
Bailey, Mrs. W. H.	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation)				20	0	0
Bampfylde, Miss Gertrude, A.R.A.M.	1	1	0			
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Bigge, Sir Wm. E.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Blaha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Brown, Henry Francis, Esq.	5	5	0			
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			
Bury, H. Entwisle, Esq.	2	2	0			
Cable, R. M., Esq.	1	1	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., F.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0			
Colenso, Miss Eothen, L.R.A.M.	1	1	0			
Cooper, Edward E., Esq.				26	5	0
Cooper, Edward E., Esq. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D., Oxon.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A.				52	10	0
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, B. J., Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Denza, Luigi, Esq., Hon. R.A.M.	1	1	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dobbie, Robert, Esq.	2	2	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0	25	0	0
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebbs, Mrs. M. E.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Farquharson, Mrs. Horace	1	1	0			
Ferrari, Miss F. J.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Fitch, Frederick George, Esq.	...	3	3	0		
Fitton, Walter, Esq., F.R.A.M.	...	1	1	0		
Flexman, Miss H.	...	1	1	0		
Flux, Neville, Esq., F.R.A.M.	...	2	2	0		
Fox, Miss Esther J.	...	1	1	0		
Gibson, Alfred, Esq., Hon. R.A.M.	...	1	1	0		
Gilford, Miss A.	...	1	1	0		
Gill, Allen, Esq., F.R.A.M.	...	1	1	0		
Glenesk, The Right Hon. Lord (deceased)	...				12	12
Goetz, Ludovic, Esq.	...	5	5	0		
Goldsmid, Louisa, Lady (deceased)	...				5	0
Goldsmiths' Company	...				50	0
Goldsmiths' Company (2nd donation)	...				100	0
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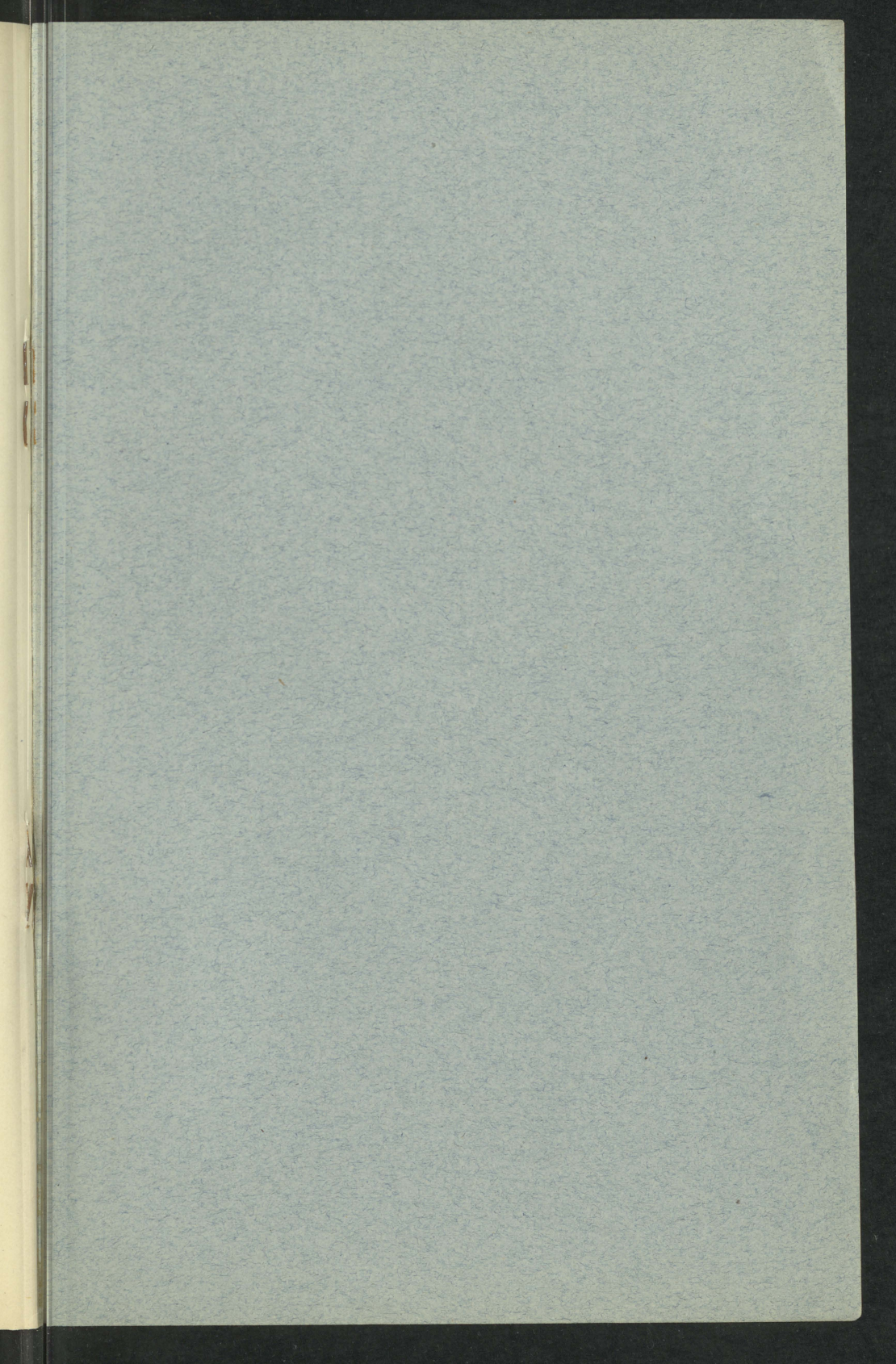
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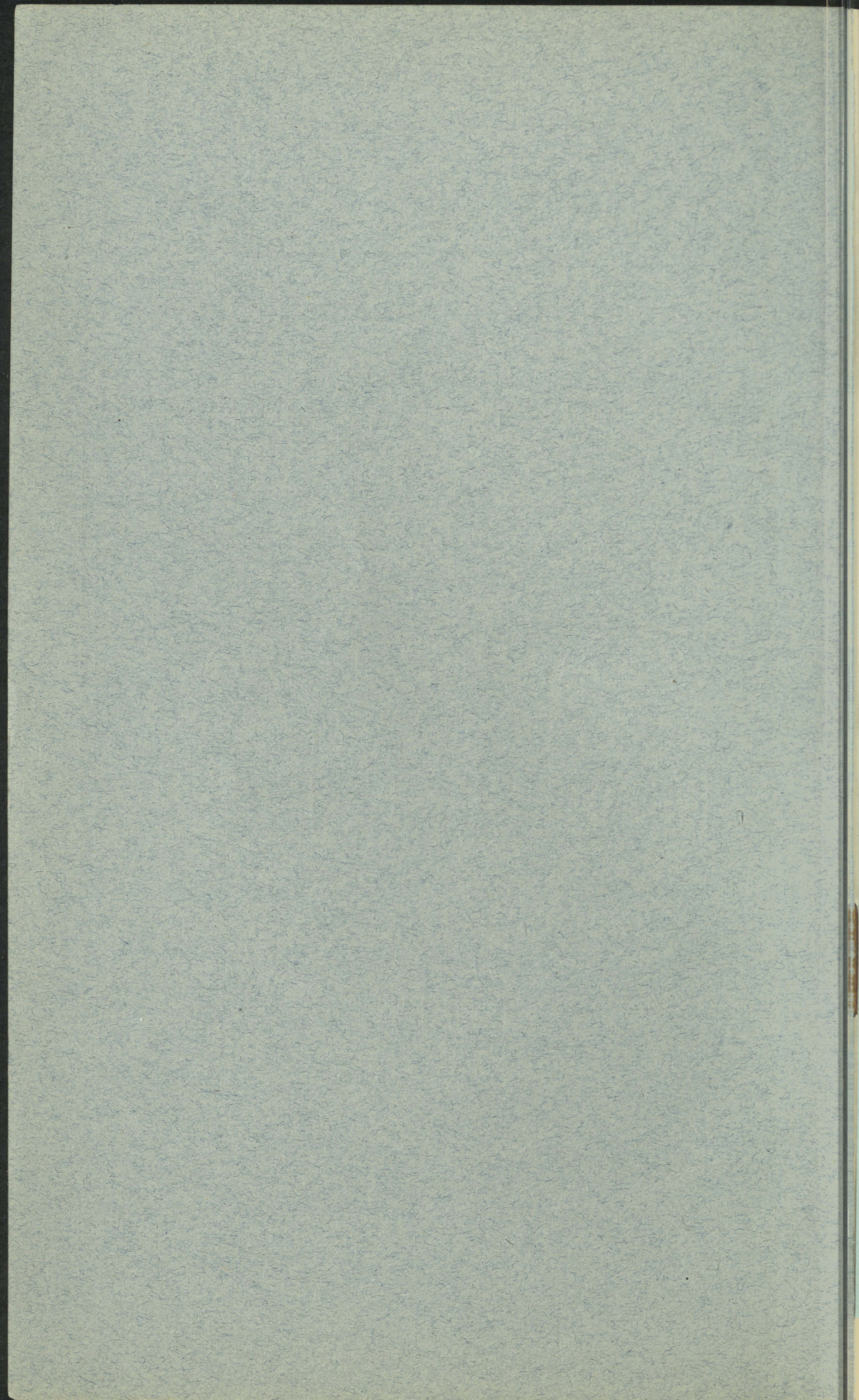
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SPECIAL TRAINING COURSE FOR TEACHERS.

THIS Course has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of GENERAL MUSICIANSHIP (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the pianoforte side.

The Course consists of a series of Lecture-Lessons by specialists in the following subjects :—

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- III. The teaching of Ear-Training and Sight-Singing.
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- (VII.) Phrasing as conditioned by Construction.
- (VIII.) Elementary Psychology as applied to teaching.

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* The student may be exempted from this lesson under certain circumstances.

The Fees payable for separate Courses are as follows :

						Per Term.		
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	<i>Elementary</i>	..	..	..	..	1	1	0
	<i>Advanced</i>	{		Mr. Beringer	1	11	6	
		{		Mr. Matthay	1	11	6	
Ear-Training and Sight-Singing	..	..	..	..	..	1	1	0
Aural Harmony	..	..	..	..	..	1	11	6
Musical Analysis	..	..	..	..	..	1	11	6
Class-Singing and Voice-Production	..	..	..	..	..	1	1	0
Elementary Psychology	..	..	..	..	..	1	1	0
Tonality and Notation	..	..	..	..	..	1	11	6
Phrasing as conditioned by construction	..	..	..	..	..	1	11	6

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SPECIAL TEACHERS' EXAMINATION.

(See Special Syllabus.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

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The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry will be one month before the date of examination in the Autumn of 1913, as announced in the Special Examination Syllabus.

The Syllabus of the Special Examination referred to in the foregoing paragraphs is published at Easter.

Royal Academy of Music.

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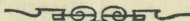
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❧ PROGRAMME. ❧



CONCERTO IN A MINOR—Pianoforte *Grieg.*

MISS EVELYN DOROTHY VINCENT.

TWO ARABIAN SONGS $\left. \begin{array}{l} f(a) \text{ "The Lover's Song"} \\ (MSS.) \quad (b) \text{ "The Sentinel's Song"} \end{array} \right\} \begin{array}{l} \textit{Harriet Cohen.} \\ \text{(Ada Lewis} \\ \text{Scholar.)} \end{array}$

MR. GERALD HARRIS.

FIRST MOVEMENT FROM CONCERTO IN D—Violin *Brahms.*

MR. WILLIE DAVIES.

(Sainton Scholar.)

SCENE "Saul's Dream" (*King Saul*) *Parry.*

MR. LEONARD HUBBARD.

(Ada Lewis Scholar.)

VARIATIONS—Pianoforte "Normandy" *Somervell.*

MISS LILIAN DOWN.

AIR "Let the bright Seraphim" (*Samson*) *Handel.*

MISS NELLIE INNES

(Ada Lewis Scholar)

TRUMPET OBLIGATO—MASTER HARRY ALEXANDER.

(Orchestral Scholar.)

FIRST MOVEMENT, CONCERTO IN E—Violin *Mendelssohn.*

MISS WINIFRED SMALL.

ANDANTE, ... } Concerto in E—Violin } *Mendelssohn.*
FINALE

MR. HERBERT J. BRINE.

OVERTURE ... "The Cricket on the Hearth" *Mackenzie.*

AIR "The people that walked in darkness" (*Messiah*) *Handel.*

MR. FOSTER RICHARDSON.

(Ada Lewis Scholar.)

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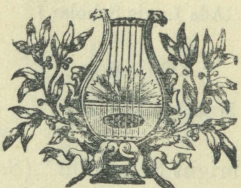
PROGRAMME.

FRIDAY, DECEMBER 11.
Concerto in A major, Mendelssohn.
The People that walked in darkness, (Hymn) Handel.
The People that walked in darkness, (Hymn) Handel.

The People that walked in darkness, (Hymn) Handel.
The People that walked in darkness, (Hymn) Handel.
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The People that walked in darkness, (Hymn) Handel.
The People that walked in darkness, (Hymn) Handel.
The People that walked in darkness, (Hymn) Handel.

PROGRAMME.

FRIDAY, DECEMBER, 13th, 1912.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

CONCERTO IN A MINOR—Pianoforte *Grieg.*

MISS EVELYN DOROTHY VINCENT.

TWO ARABIAN SONGS (MSS.) { (a) "The Lover's Song" } *Harriet Cohen.*
(b) "The Sentinel's Song" } (Ada Lewis,
Scholar).

MR. GERALD HARRIS.

(a) "THE LOVER'S SONG."

WHEN the daylight is fading
And the stars are beginning to show,
Come to me under the palm-trees
Down by the river below.

When the moon is shining
And the desert is quiet and still,
If you come not down to the palm-trees
Myself in despair I will kill.

Can you not feel my passion ?
Tempt me not by your coldness :
Oh ! to have held you closely
Next to my heart, ere I die.

(b) "THE SENTINEL'S SONG."

ALLAH!
Send us victory over the infidels!
Give us their tents and camels!
Allah!

Arm thy desert sons
With thy mighty sword and spear !
What is 't that breaks the calm of silent night ?
Awake ! my brothers !
The sand-storm is on us !
Allah ! I die !

FIRST MOVEMENT FROM CONCERTO IN D—

Violin *Brahms.*

MR. WILLIE DAVIES.

(Santon Scholar.)

SCENE ... "Saul's Dream" (*King Saul*) ... *Parry.*

MR. LEONARD HUBBARD,

(Ada Lewis Scholar.)

IN the still watches of the night,
 There came into the chambers of my soul
 A spirit, grim and baleful.
 Oft had I dimly felt it near,
 A phantom only; vague, impersonal,
 Breathing mere veiled omens.
 But now it holds my inmost self,
 My being vibrates with its mocking leer
 And strives in vain to banish it.

See how it sneers and glares at me!
 E'en through the grey light of dawn it looms,
 Unvanquished, blackening the world.

What did it whisper to my soul?
 Mine enemy was here close to mine hand,
 Mine enemy; the man I love, and hate;
 And I lay helpless, bound by spells
 More potent than a threefold chain of steel.

Through all the host he passed unscathed,
 And gazed upon me as I, spellbound, slept:
 And yet he spared, and smote not.

Was it the spirit held his hand,
 That I might live and sink to blacker night,
 And know yet lonelier depths of anguish?
 That I might writhe within his power,
 And hear that whispered evil word—
 What wert thou, and what art?

Away, thou hideous source of hate.
 I will not heed thy counsels more:
 Let David rise, let me decrease,
 Let me be lone, unloved, discrowned, disowned.
 Not God, nor man shall change what once has been,
 Nor dim the glory of the name I bear.

In Israel the first of kings
 Was Saul!
 Of all God's people chosen he,
 Alone.
 For countless ages shall his fame,
 be known,
 Next unto God; first among men.
 King Saul!

VARIATIONS—Pianoforte “Normandy” ... *Somervell.*

MISS LILIAN DOWN.

AIR ... “Let the bright Seraphim” (*Samson*) ... *Handel.*

MISS NELLIE INNES.

(*Ada Lewis Scholar.*)

TRUMPET OBBLIGATO—MASTER HARRY ALEXANDER

(*Orchestral Scholar.*)

LET the bright Seraphim, in burning row,
 Their loud uplifted angel trumpets blow.

Let the Cherubic host, in tuneful choir,
 Touch their immortal harps with golden wires.

FIRST MOVEMENT, CONCERTO IN E—Violin *Mendelssohn.*

MISS WINIFRED SMALL.

ANDANTE, ... } Concerto in E—Violin ... *Mendelssohn.*
FINALE

MR. HERBERT J. BRINE.

OVERTURE ... "The Cricket on the Hearth" *Mackenzie.*

AIR ... "The people that walked in darkness" (*Messiah*) *Handel.*

MR. FOSTER RICHARDSON.

(Ada Lewis Scholar.)

FOR, behold, darkness shall cover the earth,
And gross darkness the people;
But the Lord shall arise upon thee,
And His glory shall be seen upon thee;
And the Gentiles shall come to thy light,
And kings to the brightness of thy rising.

The people that walked in darkness have seen
a great light,

And they that dwell in the land of the shadow
of death,

Upon them hath the light shined.

CONCERT GRAND PIANOFORTE BY MESSRS. CHAPPELL & CO., LTD.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they cannot forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1913
*SIR MICHAEL COSTA	Composition	September, 1913
*GORING THOMAS.. ..	Composition	September, 1913
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1914
‡JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1913
‡GEORGE MENCE SMITH.. ..	Singing	January, 1913
†ROSS	Singing	
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1914
†SIR JOHN GOSS	Organ	
†STAINER EXHIBITION	Organ	Annually in Sept.
‡MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1913
‡DOVE	Violin	September, 1913
*BROUGHTON PACKER BATH ..	Violin	December, 1912
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH ..	Violoncello	December, 1912
*ORCHESTRAL INSTRUMENTS (six)	.. ..	Michaelmas, 1913
†ROSS	Wind Instruments ..	Michaelmas, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1915
‡THOMAS THRELFALL	Chosen by the Committee	April, 1913
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-three Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PARIPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- MESSRS. CHALLEN & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. CHAPPELL & Co.'s PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- THE JOSEPH MAAS PRIZE (independent of the Academy) for [Singing].
- THE MANNS MEMORIAL PRIZE.
- EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
- ARTHUR BEARE PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in *italics* in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

FEEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.			

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1912-13.

Michaelmas Term began on MONDAY, 23rd SEPTEMBER, 1912, and closes on SATURDAY, 14th DECEMBER, 1912.

Lent Term begins MONDAY, 6th JANUARY, 1913, and closes on SATURDAY, 29th MARCH, 1913.

Midsummer Term begins MONDAY, 28th APRIL, 1913, and closes on SATURDAY, 19th JULY, 1913.

ENTRANCE EXAMINATIONS, 1912-13.*

Entrance Examinations will be held:—

For the Lent Term, THURSDAY, 2nd JANUARY, 1913, at 2.

For the Lent Half-Term, WEDNESDAY, 12th FEBRUARY, 1913, at 3.

For the Midsummer Term, FRIDAY, 25th APRIL, 1913, at 2.

For the Midsummer Half-Term, WEDNESDAY, 4th JUNE, 1913, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908, in Memory of their Mother.)

This library contains about 850 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by D  libes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

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